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"... I'm taking the day off."

"The day off?"

"Yes. After a journey of four hundred years and twelve parsecs, I'm allowed a rest of fifty years."

"Where does it say that?"

"Section ninety-three, paragraph two, Laws Governing Time Lords. You look it up, go on!"

"You just made that up!"

The Doctor and Romana, *The Androids of Tara*

Inside this **Summer Special** is perhaps the most complete guide to *Doctor Who* locations ever published. Not just a guide to North London quarries, because contrary to popular myth, *Doctor Who* has been recorded in many far more interesting places! Neither are we planning a trip through the deadly forests of the planet Spirodon or the marshes of the Daleks' home world, Skaro. Such places are the product of clever set design.

Doctor Who Magazine has covered many aspects of the series' location recording over the years, so it seemed a good idea to put the material in one place, adding more information and calling upon the services of many of the people involved in the production of the series, both behind and in front of the camera. The result has been a wide variety of unique insights into the way *Doctor Who* is recorded away from BBC Television Centre. What better way to spend a lazy Sunday afternoon than reading them? We're sure you'll enjoy this Summer Special, so be sure to catch our regular **Doctor Who Magazine** – on sale every four weeks in all good newsagents and specialist comic stores. Also on sale right now is our hardback **Doctor Who Year Book**, available now from bookshops everywhere. The *Doctor Who* legend lives on!

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Sources include: *Doctor Who Magazine*, *In-Vision* (available from all good specialist comic shops) and *The Radio Times Tenth Anniversary Special* (1973, available at huge prices from merchandise dealers...). *Doctor Who* fanzine sources include: *Private Who*, *Proteus* and *Cloister Bell*.

INTO THE VORTEX



Photo © Gary Downie.

If you thought finding locations for *Doctor Who* in Britain was bad, those problems are compounded when the decision is taken to go abroad. Whilst hunting locations for *The Two Doctors* near Seville in Spain, it took Production Manager Gary Downie nearly a week to locate a hacienda suitable for the story's many requirements – and despite help from interpreter Mercedes, who also happened to be a member of the Spanish aristocracy, that hacienda was found purely by chance. It was also located just after another building had been decided as being appropriate, if not ideal!

The problems on *The Two Doctors* didn't end with the reconnaissance (or recce, as it's better known). Special wigs for actors such as Patrick Troughton (reprising his role as the delightful Second Doctor) and Jacqueline Pearce (playing the Androgum, Chessene) were lost in transit, causing rescheduling of the shoot. Instead of being filmed during the coolest part of the day, this meant the poor actors playing Sontarans were working in very hot temperatures. Gary estimates the boots of this proud warrior race were nearly overflowing with sweat by the end of a shoot! One other piece of advice for location shooting – always warn the locals when visual effects are about to blow something up. After a particularly huge explosion, an old granny the estate Manager had forgotten to warn about the event ran screaming from the hacienda, declaring that the Basques were attacking. "A large bottle of Rioja soon calmed her down!" says Gary. The wigs, by the way are still missing to this day.

The Hunting Season? Page 13.



The late Patrick Troughton didn't think much of some of his location recording, particularly early scenes for *The Enemy of the World* in which he played a dual role. "We went down to Littlehampton and bathed there in November! Buckets and spades in the TARDIS and then straight into the water, pretending it was summer, that wasn't very funny, especially as the water was very shallow and you had to go a hundred yards to get your feet wet . . ." Pat felt there was probably more location recording in his day than there is now – which isn't difficult, given the delay in any new television series, something that annoys many *Doctor Who* contributors and fans!

Photo (off to film *The Abominable Snowmen*) © BBC.

Worth catching: there are two major *Doctor Who* exhibitions in Britain this summer. The oldest, which attracted record numbers last year, is based at Longleat House near Warminster and is open until October. Admission cost is minimal and should prove popular for all ages with Longleat's other famous feline attractions to be found in the safari park! The exhibition is open until at least late October. Open until the end of September (and possibly longer) is the huge exhibition at the Museum of the Moving Image on London's South Bank. In addition to displays of early photographs and designs there is a host of monsters including a Dalek you can climb inside, to find out how they really work. A huge merchandise display courtesy of *Doctor Who Magazine* writer David Howe is also on show, along with several pages of the magazine's comic strip art from different strips over its twelve year history.





THE DOCTOR ABROAD!

Peter Davison went overseas for two stories - *The Arc of Infinity* and *Planet of Fire* - a record number per Doctor so far. "When we filmed abroad we all left en masse as a sort of huge coach party and drank the plane dry," the Fifth Doctor remembers. "But overseas locations don't really create any such problems as such. In fact, you usually get more of a sense of being a unit when you're filming abroad because there is nothing else for you to do."

"Filming in England is usually done within striking distance of London so you all make your way home after a day's filming, whereas in Lanzarote for example [where recording for *Planet of Fire* took place] there was a very good feeling of being almost like a company in the theatre."

"Filming on location is usually much more leisurely than studio recording and less demanding, although the chase I had to do in *The Caves of Androzani* where I was carrying Nicola [Bryant] was quite exhausting... not that I'm casting any aspersions on Nicola's weight, but there was a lot of running, much of which was never shown..." Photos (*Planet of Fire*, *The Caves of Androzani*) © BBC.



Talking of explosions, *Remembrance of the Daleks* caused more than its fair share of problems when a staged Dalek battle brought fire engines and ambulances from all directions. Although the police had been informed of the blasts, it seems the other emergency services hadn't. The look on the face of the first fire engine on the scene of the suspected bomb explosions was a picture as a Dalek glided out of the swirling smoke towards him... Seventh Doctor Sylvester McCoy prefers location recording to studio work, especially when he gets the chance to do his own stunts - although the drop onto a Dalek shuttlecraft in *Remembrance* was done by a stuntman, much to his disappointment! Photo © David Richardson.



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Longleat Doctor Who Exhibition Voucher: this offers a similar discount at the shop connected to the Longleat *Doctor Who* Exhibition - which is well worth a visit, by the way!

How to use your vouchers: Simply cut out the vouchers and present them when you buy your goods at the listed stores. Copies are not acceptable and only one voucher is valid per customer per visit.

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Longleat Doctor Who Exhibition Shop 10% DISCOUNT VOUCHER

This voucher offers customers 10% discount on all stock except British books and videos. Valid until 26th October 1991.

ONE VOUCHER PER CUSTOMER PER PURCHASE

Valid at the *Doctor Who* exhibition shop, Longleat House, near Warminster, Wiltshire.



It has always been something of a joke amongst various *Doctor Who* personalities that they spend much of their time recording alien landscapes in a wet and dreary quarry, somewhere in Dorset. Yet on screen that quarry can be made to look far more effective and believable than studio recording. Despite the careful set design put into stories such as Peter Davison's *Time-Flight* for example, the primordial Earth sequences looked stagey and betrayed their studio basis. Compare that story with, for example, the chase sequences filmed for *The Caves of Androzani* and the difference that location recording makes to a story becomes all the more apparent.

Although not used in every story, location filming plays a very important part in the making of film and television and, of course, *Doctor Who*. It was first used in the long-running series at the tail end of the very first season, *The Reign of Terror*. One brief sequence in the first episode called for the Doctor to be seen strolling through a woodland glade, representing eighteenth century France. It would have been far easier for the BBC editors to have rooted through their files and selected what is called stock footage and shown that, followed by a close up on the Doctor in the studio. But – and this is a key factor in any decision-making on location shooting – it would have looked very uninteresting.

Would the sequences of Daleks patrolling Trafalgar Square and Westminster Bridge in *The Dalek Invasion of Earth* been as interesting or as effective if they had been created in a studio? Of course not. Filmed in London on a cold, Sunday morning, when there was as little traffic and people about as possible so as not to spoil the illusion, the scenes of Daleks patrolling the streets successfully conveyed the fiction that the Doctor's most famous enemies had taken over the country to the ten million viewers in 1964.

LOCATION HUNTING

Since those early shoots, *Doctor Who* has travelled to a great many different locations. Some have been far off places such as Spain, France and the Canary Islands while others have been just short hops to Wales or Bristol. The vast majority however have been within easy reach of the series' normal base of operations, West London, as a matter of financial necessity – another important factor in deciding on location recording. Such recording does not come cheaply – including support services, far more staff are required on location than in the studio. If the camera crew travel beyond twenty-five miles of London's Television Centre for a shoot, the BBC also has to pay a daily allowance to cover hotel accommodation, etc. For that reason, a large amount of *Doctor Who* filming takes place within the South Eastern region of England. Travelling also cuts into the amount of time allocated to location recording, so the closer to London those locations are the better, even if they are beyond the twenty-five mile limit.

For these reasons, many different locations often get used in pretending to

DOWN YOUR WAY?

Gary Russell explores some of the locations used in twenty-six years of *Doctor Who* and the way they have been used to enrich many stories... .



The TARDIS arrives for location recording for *The Stones of Blood*. Photo © Oxford and County Newspapers.



William Hartnell on location for filming in *The War Machines*. Few Hartnell stories used much specially recorded exterior work, making much use of the Ealing sound stages in stories such as *Marco Polo* and *The Gunfighters*. Photo © BBC and Barry Newbery respectively.

be one. Ian Brigg's highly successful *The Curse of Fenric* was set in West Yorkshire, and yet both Kent, Dorset and Sussex were actually used, about as different to Yorkshire as one could get, and as far apart. With the clever use of design and good direction, one could easily believe that a place such as Lulworth Cove was really Whitby!

Selecting locations is not as easy as it might sound. Nowadays television crews usually have a member of the

team called a Location Manager whose job it is to read the script, and in discussion with the Director, set off to the most likely (and hopefully nearby) places to try and find something that tallies with the script's requirements. Once that has been done, the Location Manager will usually supply the Director and his Production Manager with a set of photographs illustrating the possible site. On the back he or she'll probably have written which locations they

actually suggest for each segment of the script.

The production team then travel en masse to recce the area and, if selected, the Location Manager then has to secure rights to film there with whoever owns or lives on the selected area. Throughout filming, it is the Location Manager's job to be certain that the BBC crew do not outstay either their welcome or the goodwill of the owners. Once filming is finished, he or she remains behind to ensure that the location reverts back to the state it was in prior to the crew's arrival and ultimately that no evidence remains of a BBC filming unit ever having been there.

Location Managers on *Doctor Who* were rarely used – they were yet another mouth to feed – and the Production Manager did all the necessary work in addition to his or her regular duties.

Often locations that are selected are done so because of some particular feature or landmark, or because the director is very familiar with the area and knows where best to shoot without taking up too much time in long searches for that right place. When Julia Smith was asked to helm *The Smugglers* in 1966, her extensive knowledge of Cornwall became indispensable. Likewise Fiona Cumming's holiday to Lanzarote inspired her to suggest that it was the ideal location for an alien planet story. The late Gerald Blake was very keen to utilise the mountainous aspects of Snowdonia to double as the Tibetan Alps for *The Abominable Snowmen*.

As *Doctor Who* continued, so too did the reliance on location work. Whereas that very first season only contained one ten second sequence of location work, by the end of the black and white era, Patrick Troughton's last season only contained one story – *The Mind Robber* – that didn't involve a large proportion of location filming. Throughout the Jon Pertwee era, only the two Brian Hayles' penned Peladon tales avoided location filming, their claustrophobic nature not needing outside work.

The next major step forward was the development in the mid-Seventies of outside broadcast work – using studio-like video cameras instead of 16mm film cameras. The mix of filmed locations and videotaped studio interiors also looked slightly primitive on screen and after many successful years covering sport and major events, it was drama's turn to make use of the OB facility. Both *Robot* and *The Sontaran Experiment* in Tom Baker's first season made use of this experimental concept. Indeed, *The Sontaran Experiment* was recorded entirely on location on Dartmoor and had no studio sequences whatsoever.

Overseas locations were also spearheaded during Tom Baker's reign – *City of Death*'s lavish picture postcard-like Paris sojourn was swiftly followed up in Peter Davison's era by trips to Amsterdam for *Arc of Infinity* and the aforementioned Lanzarote trip. Colin Baker continued this theme – *The Two Doctors* went to Seville in Spain and, had the show not gone into a hiatus in 1985

this would have carried on. Singapore was the next intended stop, the local tourist board very keen to see the BBC back after their previous trips to record the drama series *Tenko*.

VIDEO TAKES OVER

When *Doctor Who* returned to our screens in 1986, with *The Mysterious Planet*, the days of 16mm filming on location were over – location OB with video cameras have been used ever since. The advantages to this are enormous – more than one camera can be used, and cutting between shots can be as quick and easy as in the studio blocks – as well as cutting down on the amount of (very expensive) time actually on location. If something goes wrong, it is immediately obvious – with film it took a day to develop and anything that had to be reshot cost enormous amounts of time and money. With VTR, the operator just runs each take back and watches it to make sure there are no technical glitches. Likewise, as with domestic video, BBC tape can be immediately reused, saving even more resources. On the end product front it looks better and there is no obvious jump in screen quality between location and studio material.

Many television enthusiasts, however, bemoan video because film generally looks more realistic, possessing a depth and cinematic quality that video lacks. Video looks quite glossy but seems to lack any 'punch'. But that comes down to a matter of personal taste, whereas the reasons for utilising the system come down to a matter of finance.

As the Sylvester McCoy era started, each season had at least one story recorded entirely on location OB; *Delta and the Bannermen* from his first run, *Silver Nemesis* and, unintentionally due to studio problems, *The Greatest Show in the Galaxy* (although that is a bit of a cheat – a majority of those 'locations' were a BBC car park covered by a tent!) from the anniversary season. In the most recent run, two stories, *The Curse of Fenric* and *Survival* were both made entirely on location.

Although some locations have been used more than once, most notorious being that Dorset quarry, rarely has it been used to represent the same fictional place. Wapsey's Wood, a somewhat misnamed quarry in Buckinghamshire has been used a few times, twice to represent the surface of the Cybermen's adopted home, Telos – firstly in 1967 for *Tomb of the Cybermen* and more recently in 1985 for *Attack of the Cybermen*.

Before we launch into our extensive location guide, it is worth noting that some of those stories that did not utilise firmed locations would perhaps have benefitted from them, had the resources been available. *Marco Polo* is an obvious choice with its scenes in Asian deserts realised in studio by designer Barry Newbery. Then there is *The Gunfighters*, the old Wild West township showing off its studio origins, once again a tribute to Barry Newbery who still managed to make the shoot-out at the end look as if it really was Tombstone.

Jungles are notoriously difficult to do – *Planet of Evil*, *The Face of Evil* and *The Creature from the Pit* are just some that took film cameras onto the Ealing Studio stages. Whilst not actual locations, the use of film gave them an eeriness that video-based studios never could recreate, evidenced by the rather false-looking jungle in *Kinda*.

Do remember that if you are planning to visit any of the locations listed in this magazine, check that they are open to the public. Summer is quite a good time to visit as many tourist attractions close down between October and May (which somewhat unsurprisingly was when *Doctor Who* tended to film there). Always check; it's not very nice for people to wake up one morning and find a load of *Doctor Who* fans wandering across their lawn, proclaiming to be hunting a Krynoid or preparing to blow up the Cryon bases. Nor is it good for your health if an angry game warden

comes chasing you off his land.

One final reminder, quarries are strictly off-limits. Apart from being extremely dangerous (look what happened to Sarah-Jane in *The Hand of Fear!*), they are always private property. Trespassing is an offence, usually backed up with heavy fines for offenders!

But enough of the warnings – let's now take a trip around the British Isles (and occasionally beyond) and see exactly where the Doctor really was when he thought he was on Voga or Necros . . .

There are two *Doctor Who* exhibitions open this summer – one at Longleat (admission part of the entry fee to the safari park) and at the Museum of the Moving Image on London's South Bank. More details on our *Into the Vortex* pages.



Sarah Jane Smith (Elisabeth Sladen) on the run in *The Android Invasion*, part of which was filmed at Harewell Atomic Research Labs. Photo © Oxford and County Newspapers.

DOCTOR WHERE!

John Nathan-Turner guides you through some of the stranger events of *Doctor Who* location recording...



The Fifth Doctor loses the TARDIS in *Black Orchid*, much to his concern. Photo © The Bucks Herald.

Over the years, *Doctor Who* has filmed on hundreds, if not thousands, of different locations; locations which come under the control of local councils, the National Trust, organisations large and small and of course members of the public. I have been to many of them.

As Production Unit Manager of Seasons Fifteen to Seventeen, I simply didn't have the time to attend anywhere near all the location work. At the time I was also Production Unit Manager on *All Creatures Great and Small*, filming on location in Yorkshire and studio recording sessions in Birmingham, and *Flesh and Blood*, filming near Durham and studio sessions in Manchester. Consequently the location I spent most time on was the M1 Motorway.

Season Fifteen saw the move, at Planning department's request, of *The Invasion of Time* from the studio to location. All of the interior 'set' sequences were recorded in a disused hospital, using it very much as a studio, yet still classified as location work. Memories? The ebullient and effervescent talent of the director, the late Gerry Blake, comes immediately to

mind. His death recently was a great loss to the industry... he was one of its real characters.

The sets of *Invasion* were erected in the hospital in such a way, that as you entered a hospital ward, the set doors were situated immediately in front of the ward doors; this was for easy access to the sets. This was marvellous for the cast and crew, who didn't have to clamber round the back of the set in order to get onto it, but it did cause problems. All those stray extraneous visitors (local press, photographers, Enterprises staff etc. who are prone to get lost anyway) kept charging onto the set in the middle of a take!

My favourite location in Season Sixteen was the low-lying marshes we used for *The Power of Kroll*. Graham Williams was ill during this story, so I attended the location shoot as 'in loco' producer. As you may recall, many of the cast were painted green. This paint was easily rubbed off, by knocking against someone or something, including marsh reeds, and the make-up team worked non-stop, day in, day out, touching up areas of the male anatomy which were showing white on camera.

One of the film unit wags rechristened the programme 'How Green IS Your Valley'.

Cambridge is one of the most beautiful places to film in England. *Shada* whose recording was the only *Doctor Who* story abandoned due to strike action, was filmed there as part of Season Seventeen. There were many locations used in Cambridge: the River Cam (I used a short sequence on the Cam in *The Five Doctors*), colleges, alleys and endless streets. Yet the co-operation of the local people was almost too helpful. There were several sequences involving Skagra, played by Christopher Neame, walking along streets carrying a Mary Poppins-like carpet bag. Skagra's costume was shiny white and silver material with an enormous tabard and a large white fedora-style hat. We were convinced that the real people of Cambridge, in passing cars, on bicycles and on foot would stare at Christopher during the 'takes'. As the garb was so outrageous for 1979, it would have been acceptable, of course, as long as they didn't look at the camera. But, take after take, the people of Cambridge were so used to film units in their beautiful City, that no-one batted an eyelid!

Season Eighteen's memory must be my first location shoot for *The Leisure Hive* on Brighton beach. I recall the joy of seeing the first shot recorded (which was also the first shot of Part One) which was a very slow pan across multi-coloured beach-huts ending up framing the TARDIS. It was shortly after this that I bought my first home in Brighton.

DAFT QUESTIONS

Whilst on the subjects of the TARDIS, if I had a pound for every time a Policeman has walked up to the Unit on location and said "allo, 'allo 'allo, what are you doing with my Police Box?" I'd be a millionaire. We're obliged to inform the Police if we're filming on public property, but why does each Policeman think he's the first to come out with such inept *Whoish* witticism?

The first story of Peter Davison's era, *Castrovalva*, was filmed mainly on the estate of the late Lord Dela Ware, a most charming gentleman, whom I mistook for a gardener on our first meeting. I recall him saying that any fee for using his estate should go to his favourite charity, on condition that he could have his photo taken next to the TARDIS. A helpful *Radio Times* photographer obliged, and the Production Manager, Margot Hayhoe, had the photo framed and we presented it to him on our last day.

The Welsh locations of *The Five Doctors* are most memorable from Season Twenty. Being part and parcel of this milestone in TV history was memorable enough, together with the added bonus of directing large portions of the Cybermen/Raston Warrior Robot battle. The Unit HQ location was also enjoyable, because of the famous photocall that Tom Baker was unable to attend. With great determination, we managed to include him in the photo, courtesy of Madame Tussauds. When all's said and done, you can't have a

photo-call for *The Five Doctors* and only offer the press photographers four!

I'd be lying if I didn't admit that the Lanzarote Fire Mountain locations weren't my favourite in Season Twenty-One. At last we were able to film 'alien planet' scenery without resorting to Rickmansworth quarry! Furthermore they saw the emergence of a new talent for Television; the highly professional Nicola Bryant. I have vivid memories of what we put Nicola through in those few days; drowning sequences, badly scratched limbs from a dramatic descent down the lava-rock of the island etc. It certainly was a baptism of fire. However, Nicola took to the job at hand like a duck to water...literally.

Colin Baker had become the Doctor at the end of Season Twenty-One but his first full season contained a wide variety of locations. Despite the terrific heat and humidity of the shoot in Seville for *The Two Doctors*, this location shoot brings back images galore. Colin, Pat Troughton and Fraser Hines played jokes on everyone, including our interpreter/fixer, Mercedes. Whenever Mercedes bent to pick something up, one of them would say 'that's the way the Mercedes Benz!' Yes, dreadful puns, practical jokes, drinking gallons of Perrier water, members of the Unit fainting from the heat, others having giddy turns, losing the wigs in transit, re-shoots because the film was damaged and working twelve hours a day! Nevertheless it was enjoyable. The Hacienda itself made us green with envy. Complete with its own bull-ring, admittedly a little dilapidated yet part of its charm, it was and is a beautiful home. The olive groves, incidentally, were just a part of the Hacienda's grounds; now it is owned by a member of the famous American 'Hearst' family.

Season Twenty-Two has two amusing memories connected with the Mindwarp section of *The Trial of a Time Lord*. We filmed on a beach with a cave, in Sussex, which, incidentally, is the only cave along a stretch of almost two hundred miles of coastline. The location was reconnoitred in the rain, and on the actual shoot some time later, which was blessed with fine weather, the location was discovered to be a nudist beach!

On the second day of the shoot, due to a change in the shooting order, we turned our backs on the sea to record a sequence involving Peri lashed to a rock as the tide came in, only to discover that the TARDIS had been washed out to sea!

Sylvester McCoy's first story *Time and the Rani* was filmed in one of the more splendid quarry locations in Somerset. Kate O'Mara had returned from *Dynasty* to appear in season twenty-four and was recreating the role of 'The Rani'. Ken Trew, the Costume Designer, had made some special ear-rings for her and, just as 'lunch' was called, Kate announced that one of the ear-rings from her costume must have dropped off, as she couldn't find it. There was no spare set! So Ken, his team and other members of the Unit started combing...the quarry! The sight of them was hysterical! Twenty odd people

turning over stones and rocks in search of an ear-ring! Most of the dedicated costume team missed their lunch, but as the crew reassembled for the afternoon session, Kate announced that she'd just found the missing ear-ring...down her cleavage!

My favourite location in Season Twenty-Five was the school in Hammersmith, London. I hadn't been in a school of this old, rambling type since my primary school days in nineteen-hundred-and-frozen-to-death and it brought back many childhood memories. Also when that spaceship took off and later landed, I was delighted with the spectacle. It was a really splendid location; contained, yet functional; dining rooms, facilities, green rooms, a variety of locations all within one...the best use of an Outside Broadcast Unit, to my mind. In the script it said that Simon Williams' character, Gilmore, "Takes out his chunky revolver". Simon asked genuinely if 'chunky' was a special type of revolver like a '38', which, naturally provoked much merriment and sending-up. Hence the sequence where

The Power of Kroll had more than its fair share of make-up problems, recalls John Nathan-Turner. Photo © BBC.

the Doctor (Sylvester ad-libbing) tells Ace that Gilmore's nick-name is "Chunky".

And so to Season Twenty-Six. And where better to end than at another quarry. This time it was Warmwell Quarry, where we filmed *Survival*, though we had used Warmwell before for *The Greatest Show in the Galaxy*, but a different section of it. During the last few days of the *Survival* shoot I discovered that industrial action was looming back at TV Centre and Kendal Avenue, Acton, the base of the Outside Broadcast Unit. On the very last day I was advised that industrial action was to commence at 3pm. All Union members were to walk out on instructions from London. I had had many encounters with action over the years, but I just couldn't believe that my last *Doctor Who* story was going to be hit. Well, thanks to the speed of the Unit in general and director Alan Wareing in particular, we finished shooting everything we had to do at 2.40pm! Unfortunately the pubs weren't open to celebrate, but phew, we made it!



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THE HUNTING SEASON

BBC Production Manager Gary Downie, whose work includes serials such as *Eastenders* and series such as *Star Cops*, talks about his work, location hunting for *Doctor Who* . . .



Photo © Nigel Griffiths

One of the most rewarding, yet frustrating areas of the job of the Production Manager is finding and negotiating the many and various locations for filming purposes. It is rewarding when the location works well and it is generally accepted that, what you knew from the start to be ideal, is regarded by one and all as the only possible place on earth to shoot the sequences. It is frustrating when the

locations, like butterflies, elude you so constantly. A nervous breakdown seems inevitable!

Locations are 'born' on the printed page of the script, as far as a PM is concerned. Sometimes the writer has based his/her story around actual places that he/she has visited. Obviously, in cases like these, my job is relatively easy, as the locales actually exist. This is rarely the case. *Doctor Who* presents

even more problems due to the regular inclusion of alien landscapes in the scripts, usually combined with more traditional Earth-bound locations.

The idea of a PM touring around Britain in a hire-car on generous expenses may appear to be glamorous in the extreme. But all that glitters in a Ford Fiesta is not gold, and I hope to dispel some of the myths of the role of PM and set the record straight!

DELTA AND THE BANNERMEN

This three part story was fraught with complications. When I joined the production, the over-all schedule had been worked out by the Producer and Production Associate; whether the show would be ALL STUDIO, STUDIO/LOCATION MIX, or ALL LOCATION. It had been decided that *Delta and the Bannermen* would be recorded entirely on location, the main location a Fifties Holiday Camp in Wales. The camp needed to look run down but it was decided with Director, Chris Clough, that we could shoot the camp scenes anywhere, as it undoubtedly would be difficult to find one, and then move to Wales for the 'essentially Welsh' sequences. Some years previously I worked on *Shoestring*, based in the Bristol area, and I had a memory of a large holiday camp somewhere near Severn Bridge.

One of the things that kept concerning me was the fact that our shoot was scheduled for July - the height of the holiday season. No holiday organisation in their right mind would want a BBC Unit shooting *Doctor Who* at that time! Nevertheless I prepared my dialling finger and called the Severn Bridge area Camp. As I suspected, the camp was to be packed with holidaymakers and they didn't want us cluttering up the 'Hawaiian Ballroom'. I contacted Butlins and Pontins - to no avail. Butlins had modernised all its camps and were very keen to shed their Fifties' image. However, the Public Relations Manager told me that there was one of their camps which was totally un-modernised at Barry Island. Butlins had recently sold the camp to Majestic Holidays and the ever helpful PR Manager suggested I tried there.

As luck would have it, the new owners had a mere three thousand holidaymakers booked in over our period and would be happy to have us record if it were suitable. The camp was actually built in the early Sixties but, according to Majestic, was quite run-down. Modernisation was due to commence at the end of the upcoming season. I made an appointment to view the camp the same week. It was generally agreed that Barry Island would be easily reached by the M4, which would take us within a few miles of Barry once we'd crossed the Severn Bridge. If this worked out, we'd shoot the whole story in Wales. No major location moves . . . Yippee! . .

The minute I saw the Camp, I knew it was ideal. As there would be just three thousand holidaymakers around at our shoot, Majestic could allocate a whole area of the camp solely for our purposes. The area included chalet-lines, staff ►



Past locations: a Yeti on patrol in *The Abominable Snowmen*; a Dalek is pushed to oblivion for *Planet of the Daleks* at Fullers Earth Works. Photo © BBC.

quarters, ballroom, dining room etc. This particular area, which was slightly more run-down than the rest, was very near the back gate of the camp. So we turned the tradesmen's back entrance into the main front entrance of 'Shangri-La'. Outside the gate was the bowl of a cul-de-sac, in the centre of which was a freshly planted rose bed . . . an ideal position for the sequence involving the explosion of the coach, providing we reimbursed the local council and replaced the roses afterwards.

The Designer and Director were delighted with what the camp had to offer, and so the hundreds of small details involved with a shoot were set in motion; parking, police permissions,

local council negotiations. When I came to approach the local residents about blowing up the coach outside their homes, they said they had no objection, providing we could include the Holiday Camp!

Apart from finding the location, the PM also needs to find a hotel to house the Unit. It must be of a reasonably high standard and becomes the Unit base, housing the artistes, costumes, make-up and production, wherever possible. Here again, on this occasion, I struck gold. I had been staying in Cardiff during the recces and it was obvious that all the hotels were sold out for the period of our shoot, the holiday season coinciding with a massive convention. During one of my

daily recces I discovered the International Airport Hotel at Rhoose, quite close to the airport itself. Don't get me wrong, this was no Heathrow Penta, more an up-market, family-run *Crossroads*. I discovered the Unit could be accommodated for our dates, so now I needed only to find all the smaller locations nearby.

Often in scripts there are locations which require only an hour or two's filming; sometimes there are many of these in one script. It is the PM's job to try to get a day's filming done in a day, so the more small locations you can find close together, the less time lost travelling from one small shoot to another. And this is where experience comes in, always keeping an eye open not just for (1) a country road, (2) a beck (3) a country road with a stream (4) a camp site with a field and river, but for (5) a camp site with a field and river near a selection of country road, one with a river and a nearby beck.

On one of my forays into the Welsh countryside, I found an ideal road, which actually cut through a beck; further on it went through a forest with space to pull vehicles alongside, so here was another location; backtracking I saw a dirt road going up a hill: on investigation I discovered a clearing that would work for another sequence. The adrenalin was flowing; back to the road by the beck and I took another turning. Here I found exactly what was in the script; a very secluded field with trees and a river running directly through the middle of the field. Perfect for Stubby Kaye's camp-site. I had managed to find four locations in the immediate vicinity of one another.

When choosing locations I try to ensure that the travel time from the hotel to the various locations is no longer than thirty to forty minutes maximum. The production is charged for travelling time so the nearer you are, the more filming time you get. On *Delta* I was lucky enough to find everything within fifteen miles of the hotel; some locations were less than ten miles away.

The Toll-gate in Space manned by Ken Dodd was at Llandow Trading Estate. During World War II it was an RAF Base and all the old hangars were still there. Now of course, they were being used as storerooms or factories. Our hangar happened to be the storage area for hundreds of thousands of toilet rolls!

Goronwy's cottage, surrounded on all sides by fields, trees and hedges, and set at the end of a gravel road, was a real find. I'd seen this particular house on my way to look at a cottage which might be suitable. It turned out to belong to the family of the cottage with whom I had an appointment, an elderly lady who had moved in with her son, and so it was empty. Goronwy's cottage was soon signed and sealed . . . at Llantwit Major . . . the name being a source of some merriment among the troops.

SILVER NEMESIS

Another show with location complexities was this twenty-fifth Anniversary story. Once again the country roads surfaced in

abundance, but the major location was in and around Windsor Castle. There was even a scene involving Her Majesty, walking the corgis.

As soon as I was told, a letter was dispatched to Buckingham Palace asking for permission to use the Castle at Windsor. The reply was swift. Regrettably the Palace was unable to grant us permission. Documentary Units were the only cameras allowed and if we were allowed to record it would set a precedent. However, I did hear from a reliable source that the request was greeted with 'interest and great amusement'.

I spent the next few days in the BBC reference library, looking for castles that might be a suitable stand-in for Windsor. The chief problem was the colour of the stone with which Windsor had been built. Also, very few castles have turrets such as those at Windsor. Then I saw a photograph of Arundel Castle. I went down to look at it and it seemed ideal. 'The Controller' (sic) of Arundel explained that the front cover of one of their brochures was once printed back to front and everyone thought it was Windsor!

Apart from the Castle, I needed to find:

- 1) a crypt
- 2) a stairway leading to a country field
- 3) a South American House
- 4) country roads
- 5) town roads
- 6) woods
- 7) building site/open space
- 8) parkland
- 9) interior hangar/office area
- 10) Peinforte's house Int/Ext
- 11) river bank
- 12) country pub

The Outside Broadcast was split into sections; four days in the London area and seven days in Sussex for Arundel Castle and surroundings.

The two most difficult locations were the South American House and the hangar on derelict land. I spent the next two weeks driving round all the industrial areas of London looking for derelict land and a run down warehouse as a possible substitute for the hangar. It turned out to be a fool's errand; most of the land had been seized and converted into expensive blocks of flats and warehouses were converted into yuppie apartments. So I moved on to gas works and power stations. Oh the glamour of it all! I found a wonderful derelict power station on the North Acton Industrial Estate. Chris Clough liked it, so did the designer; it had everything we needed. I thought that was that. However, a week later the Electricity Board revoked permission for all recording on their land, as they were about to reorganise their whole operation. I was back to square one. I'd spent two weeks fine-tuning all those minor arrangements I mentioned earlier and now it was all wasted.

I was still keeping a look-out for the South American House. I hoped that among those large and expensive houses at Gerrards Cross I would find something suitable. When I did see something resembling the right look from the road, the illusion was shattered when I got ►



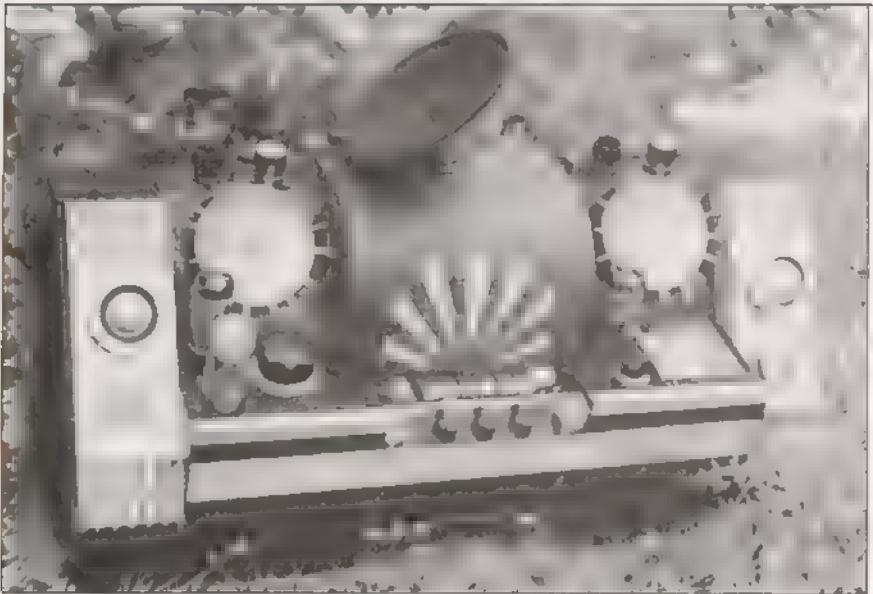
Recording scenes for *Delta and the Bannermen* at the Majestic Holiday Camp on Barry Island. Photo © Nigel Griffiths



Sunny afternoon: between takes Photo © Nigel Griffiths



Gary Downie (left) supervises production of *Silver Nemesis* on the Arundel Estate, while director Chris Clough (centre) co-ordinates a scene with the late Anton Diffring (who played the Nazi, De Flores) and the Cybermen. Photo © BBC.



Ace's ghetto blaster, built by the Doctor and used to jam the Cybermen radio signals to their fleet in *Silver Nemesis*.



Sylvester McCoy and Sophie Aldred take a break from recording *Silver Nemesis*.
Photo © Marcus Nickinson.

► closer as nine times out of ten they were of the modern villa style of the Costa del Sol. Not quite what was required!

Meanwhile at Kingston-on-Thames another derelict power station reared its head . . . and under a different electricity authority. The main area still had all the machinery in it, huge generators and chrome and steel walkways . . . like something from a James Bond film. It was excellent. On phoning the electricity authority's PR office I discovered great co-operation. There was only one problem; in order to use the central generating area, it would have to be decontaminated at a cost to us of £30,000! I knew what JNT and our production associate (who was in charge of the show's finances), "Miss June" Collins would say, so I cancelled everything and rushed for a drink to calm my nerves. I was back to square one again. I'd spent two weeks at least

in a small, hot stuffy car in London traffic and all I had achieved was a contract with Arundel Estate. I was gobsmacked and glum, when I suddenly thought of trying the dock area near the Blackwall Tunnel, not that far from my home.

Thank goodness I did. When I arrived, there in front of me sitting on twenty-five acres of wasteland with roads, trees, scrub land, open land; just about everything we needed was a huge mausoleum, known affectionately as the 'Bunker'. It had been an old sulphur storage warehouse, with a wonderful gantry stretching the length of the building some two hundred feet up. It had masses of side areas, offices, alleys all within two miles of my house! The driving sequences would be no problem as the roads were still in quite good condition and the bushes and trees would be fine for Lady Penforte's vantage point. Although I still had to find

other forests and roads, this was perfect for the big battle scene and for the Cyber spaceship landing. Once again, we had several location areas all on one site, thereby avoiding the upheaval of a move.

I estimated that all the sequences at the gas works could be done in three days and director Chris Clough agreed. This left us one day to do the pub and river sequences or De Flores House. On closer examination I decided De Flores was not a full day's work and perhaps we'd need some additional time to encompass all the material at Arundel, so I started looking for the country pub. This might take weeks and *would* be glamorous!

To be serious, I knew where to look as I'd spotted it on a previous show's location hunt and headed for Harefield. Down a country lane, beside the Grand Union Canal is Black Jack's Mill Restaurant. It really is idyllic. You approach it over a pretty hump-back bridge; the grounds are glorious; beautiful lawns with paths through woods and small foot-bridges that cross over a sequence of rivers that lead into the main one. The whole place is like a series of little 'private islands', ideal for pre-dinner drinks. We could only film here on Mondays, I was informed. So the schedule was shaping up to take into account the various restrictions of the various locations. The plan was as follows; three days London OB. Day off Travel to Sussex and shoot on the Sunday. A full week's Sussex shoot ending early afternoon the following Saturday in order to travel back to London. Day off. Final day, London area at the country pub. At least we ended the shoot in a really attractive location with Courtney Pine and his group providing the music.

In the meantime I went to visit the Estate Manager of Arundel and sewed up all the tiny points of our contract. He agreed that if any other areas that I liked were required, they could be incorporated. The crypt was still something of a headache. I'd looked at the one at the Guild Hall in the City of London for reference purposes, but the best one was at the old Abbey at Battle, Hastings. This was out of the question for logistical reasons. Driving around the vast estate I found everything that was required including, much to my amazement, a flight of steps emerging into a field. They were actually steps down to a rifle range, which designer John Asbridge cleverly obscured with a minimal amount of scenery. Then, as I was driving along the roads of the estate, I saw, in all its glory, what looked like a small castle. It was derelict but ideal for our crypt . . . the interior was perfect. In fact the 'castle' was a lodge house for a previous Duke. Admittedly, working inside was going to be cramped but otherwise it might have been built for our purposes.

I found the town streets just outside one of the side gates of the estate, so they proved handy too. There was only one small location, that ideally I wanted to find on the estate – the tree from which the two punk characters were to

be hung. Surprisingly, perhaps, this was not as easy to find as you might think. I had to make sure that the position of the tree was in an attractive area, but more importantly the tree's lower branches had to be solid enough not to put the actors' lives at risk - after all they were to be hung upside down! The estate attracts many visitors because of its great beauty, and there is a public footpath which runs through the middle of it. I must admit I got some very strange looks from passers-by as I jumped up to test the strength of branches of various trees - one even called me a 'vandal'. But I found my tree.

It was as I was driving through Bramber that I saw 'St Mary's', a beautiful old country house which even dated back to the Doomsday Book. I was still in search of Lady Peinforte's house, which had to be converted into a coffee shop of 'ye olde worlde' type. On touring the house, I found an ideal room for her study/coffee shop. During shooting we made a replica of the Elizabethan door in balsa wood, so that Lady P. could smash her way out. The two owners stood with their hearts in their mouths during the recording of this sequence, but all was well.

While I was negotiating a special rate for our hotel accommodation at the Beach Hotel in Worthing, I mentioned to the manager my dilemma with regard to De Flores' South American House. 'A friend of mine has one', he said. 'Try along the coast road at Goring-by-Sea. (Affectionately renamed Goering-by-Sea because of De Flores' obsession with the Third Reich)

As the manager predicted, there at the end of the parade was a huge detached house with vast oak door and the surrounding walls and gateway simply reeked of South America. With the assistance of Dave Chapman, our video effects designer, we 'matted in' tropical mountains behind the house, and once the Designer had added blinds to the windows and hanging baskets full of tropical flowers, not forgetting the obligatory parrot, the illusion was complete. South America in South Sussex! Apparently there are two identical houses to this one elsewhere in the world; one is in Spain, and the other, yes, you guessed it, in South America. Once again Dame Fortune had done me a great favour.

The Unit Hotel, by the way, in Worthing, was fascinating. While we were there, it was full of very elderly ladies, and a few gentlemen, who seemed to be constantly 'taking tea'. There was a distinct odour of Devon Violets and lavender water. Anton Diffring absolutely adored the place because, he said 'I'm the youngest here!'

Well, I'd found everything I needed for *Silver Nemesis*. The degree of satisfaction I felt is difficult to explain. I was delighted. Now all we had to do was shoot the programme. All?!

The MOMI exhibition displays a wide range of Cybermen costumes down the years. More on Silver Nemesis from Sophie Aldred on Page 46.



Past locations, from top to bottom: Ogrons rush to capture the Doctor in *Day of the Daleks*; Romana (played by Mary Tamm) works with Professor Rumford (Beatrice Lehmann) and K9 to defeat Vivien Fay and the silicon-based Ogron in *The Stones of Blood*; and the Doctor (Tom Baker) punts the regenerated Romana (Lalla Ward) up the River Cam in the aborted *Shada* a scene later used in *The Five Doctors*. All photos © BBC.

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Issue 176

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NEXT ISSUE You take us down Memory Lane with our *The Visitation* Nostalgia feature, plus we delve into the mysterious world of Doctor Who in America. What is PBS television, just how many times can you watch *The Horns of Nimon* in Kansas and how do the series' many stars find the New World? Peter Ling, writer of *The Mind Robber* talks about his career and David Howe examines the Troughton Years. All this and more plus all our regular news updates and merchandise reports in **Issue 177**, on sale 8th August 1991 - order a copy today!

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LOCATION GUIDE

THE ABOMINABLE SNOWMEN



WALES AND NORTH WEST

THE GREEN DEATH



THE ABOMINABLE SNOWMEN

Snowdonia, September, 1967.
Director: Gerald Blake.
Location: Nant Ffrancon Pass, Snowdonia, Gwynedd, Wales. Off the A5, 9 miles south of Bangor

The scripts that Mervyn Haisman and Henry Lincoln provided set Gerald Blake the task of finding a suitable location to double for the Tibetan Himalayas. With very few options open, the cast and crew travelled to Snowdonia to film at Ogwen Lake (Llyn Ogwen) and the head of the splendid Nant Ffrancon Pass (where the TARDIS lands in the first episode). This location was also used in the feature film, *Carry On Up The Khyber*.

A full week was scheduled for filming but Blake was only just able to complete all of his planned scenes due to one unforeseen factor - the Welsh rain! Two whole days were lost due to the continuous downpours and the entire team were confined to the production hotel. Eventually filming got underway on Wednesday, 6th September, although the wet grass and

THE HAND OF FEAR



rocks made things very precarious for all concerned, most notably the Yeti actors who had a very limited field of vision, resulting in several accidents as the "wee hairy beasties" slipped and fell.

Due to the scenes being filmed in September, no snow was to be seen on the supposed Tibetan mountains. This fact was ignored in the story, even though the opening shots of the "outside world" on the TARDIS scanner showed a snowstorm in full swing.

The crew also suffered from the bitterly cold Welsh winds with poor Frazer Hines being worst off in his knee length kilt. However, he reputedly kept warm by taking regular shots of vodka from Gerald

THE MARK OF THE RANI



DELTA AND THE BANNERMEN



and I were meant to be running downhill away from the Yeti when my Dad, playing a professor, met us. Frazer and I charged down the mountainside to be confronted by this incredible figure with a grey beard and white hair. I couldn't believe it was Dad and just stood there until the three of us collapsed in giggles. They had to do the scene again."

THE GREEN DEATH

South Wales, March, 1973.
Director: Michael Briant.
Location: Deri, Mid Glamorgan, Wales. 6 miles south-east of Merthyr Tydfil.

The ideal location for *The Green Death* was found by the production team at Deri, with all four of the main filming requirements being found within a ten mile radius.

At the time of the story, the mine was a fully functional pit, chosen primarily for the large familiar pithead wheels. Michael Briant had originally planned to shoot scenes within the mine itself, but these requests were turned down by the Coal Board on safety grounds. He had to be content with shots around the pithead and of the lift cages rising and falling. All subterranean scenes were thus transferred to the studio sessions in TC3 and shot during April. The mine has now been worked out and is closed.

The other locations chosen for the story were the newly opened Scotch Magnetic Tape factory in Merthyr Tydfil (doubling for 'Global Chemicals'), a farm building for 'The Nuthutch' and, for the Metebelis three scenes in episode one, a nearby quarry. It was concerning this last location



But First This...



that Michael Briant recounted this amusing incident: "Metebelis Three was done in a tiny quarry alongside the mine. I mixed what I shot there with stock footage and put a blue filter over the camera lens. Visual Effects provided us with loads of bits and pieces to throw at the TARDIS and we covered all the trees and rocks with this Christmas tinsel stuff, lighting it with blue fairy lights."

"It used to get dark about half past five, so I filmed it last thing over two days, the only thing being we got coachloads of people turning up to watch - some trips were specially laid on. Jon was trying to look butch, two feet off the ground, being filmed from a low angle, while spectators - and there were maybe a thousand of them - could be heard saying, 'Look at him, trying to look brave... it's not like this on the telly!'"

DELTA AND THE BANNERMEN

South Wales, June/July 1987

Director: Chris Clough

Locations: Majestic Holiday Camp, Barry Island, South Glamorgan, Wales.

Delta and the Bannermen marked the reappearance of the (intentional) all-location story, the only previous excursion into this being thirteen years earlier with *The Sontaran Experiment*. The script was specifically written with Wales in mind as its author Malcolm Kohll revealed: "I spend a lot of time there and I know the area fairly well, the scenery is spectacular. I wanted to utilise that in some way rather than the conventional

gravel pit. The next thing was to suggest a story set in Wales to John Nathan-Turner. He said the story had to be germane to the area; I couldn't just graft something on and say let's do it in Wales for the sake of it. So the question was how to get everyone there for a dramatically valid reason - and that's where the whole idea of flight came in, with them arriving in Wales by default, rather than by design."

Recording began not in Wales but in the 'old faithful' Gerrards Cross Quarry, to the west of London, for the opening scenes of the Chimeron/Bannermen battle. The team then travelled to Wales to record the scenes at Garonwy's cottage and of Ray and the Doctor's search for Delta and Billy in the countryside.

The main location chosen

for *Delta* was the Majestic holiday camp on Barry Island (Kohll's original suggestion of using a derelict Prisoner of war camp further up the road was rejected). However recording was scheduled during the middle of the holiday season rather than after it, when the camp would be completely empty (as was done when filming the comedy series, *Hi-de-Hi!*)

The recording at the camp took place between 30th June and 6th July. Cast and crew then moved to the British Tissues Hanger eleven miles away at Llandow Trading Estate to record the opening scenes with Ken Dodd and the Toll Booth. During these final scenes, a secondary BBC crew appeared to record a short, five minute piece on the show for Children's BBC morning summer programme,

THE MARK OF THE RANI

Shropshire, October/November, 1984

Director: Sarah Hellings.

Location: Blits Hill Open Air Museum, Ironbridge Gorge, Shropshire.

The location for the story was already well known to Sarah Hellings, who had previously directed a three-day shoot there for *Blue Peter Special Assignment* in the Seventies, recounting the history of Blits Hill and the surrounding area. After mentioning it to her Production Manager Tony Redston, the site was recce'd and contracts drawn up with the owners of the museum for filming to take place.

Due to an error in the season's filming allocation, producer John Nathan-Turner found that he was able to allocate one story more filming than they originally planned. *The Mark of the Rani* was the story chosen, a decision which pleased Hellings who had trained as a film editor and as such felt much more at home with that particular medium.

As with *The Abominable Snowmen*, bad weather affected the filming to the extent that the final day was completely rained off.

Three scenes were shot but the rain was so hard that it could be seen on camera and also heard on the microphones. These scenes were deemed unusable, so a one-day re-shoot was later organised at Queen Elizabeth Woods to film the lost sequences, which involved the Doctor being captured and tied up by the miners, with the miners then turning into trees.

Because of the short daylight hours, one scene of the Master trying to hypnotise Peri, due to be filmed in "Redfern Dell" was transferred to the studio mine set to allow more time to complete other more important shots.

Much of the filming was carried out around the museum's main street, a working Victorian re-creation which includes a foundry, printing shop, butchers and a pub. The story was set some thirty years before the museum's "period", so Designer Paul Trerice had to disguise several architectural features. However, the pub proved too difficult to "age" and so the crew used the exterior of a saw mill for the inn scenes.

The site for Lord Ravensworth's mine was so small that Sarah Hellings had to film it from many different angles.



Photo: BBC

The gates at the entrance were not originals, but were provided by the BBC. One hundred feet of railway track was laid by the BBC crew, down which the Doctor hurtled at the climax to Part One.

The Mark of the Rani was rather an average story, but nevertheless an influential one, as it ultimately led to the all-location adventures that followed.

THE ULTIMATE FOE

Staffordshire, July 1986

Director: *Chris Clough*
Gladstone Pottery
Museum, Longton, Stoke-on-Trent

The final two episodes of *The Trial of a Time-Lord* season underwent three major script alterations. Script Editor Eric Saward took over the writing tasks after Robert Holmes' tragic death, and it was from this version of the script that Director Chris Clough chose Gladstone Pottery Museum as the primary location:

"We'd found this pottery, because in Eric's original script there were long discussions about going round in circles and we'd looked at power stations, cooling towers and the pottery was the most practical."

The location represented the Matrix landscape as created by the Valeyard. The setting was originally written as a maddening world of paper-laden bureaucracy where the Doctor would end up literally going around in circles as Chris Clough describes. Robert Holmes had scripted a Victorian rather than an industrial setting and it was this "feel" that Pip and Jane Baker returned to when they were called in to rewrite the script at very short notice. However, most of the original themes were lost, with only the carbon-copy Popplewicks and their identical offices remaining. Due to copyright restrictions, the Bakers had to write without reference to Saward's script, but to their advantage, they could now tailor their story specifically around the location, using reference stills.

The old pottery manager's office was used as Mr Popplewick's workplace, with the addition of several prop account ledgers and a large bundle of papers, emphasising the bureaucratic theme. When the Doctor's companion Melanie returns to the office in the final episode and opens the door to the Waiting Room, she was to have come face to face with a Tyrannosaurus Rex

(from *The Mark of the Rani*). During production this was changed to a jet of fire.

Mr Popplewick himself was described in Robert Holmes' original script as "a thin, angular man in his mid-forties. Everything about him is sour – including his breath." However, the Production Team decided to cast the physical opposite – former *Coronation Street* star Geoffrey Hughes.

Video recording took place at the museum over the nights of 30th June to 4th July 1986, with a member of the museum staff in attendance each night. Due to overtime payments, night recording is expensive on the budget and so all rehearsal work was completed during the day. On the first night, smoke from the Valeyard's "exploding quills" set off the fire alarms and three fire engines thundered onto the scene!

THE HAND OF FEAR

Avon, June 1976.

Director: *Lennie Mayne*

Location: Oldbury Nuclear Power Station, Avon. About 14 miles north of Bristol. Writers Bob Baker and Dave Martin (the "Bristol Boys") planned to produce a *Doctor Who* story dealing with a terrorist attack on a nuclear power station. As part of their research they visited the nearby power station at Oldbury-on-Severn. The directors of the plant proved more than helpful and the two writers spent a day receiving the site.

The completed script was read by Oldbury officials to check it for accuracy, although many changes were made to the final version. One of the more interesting of these concerns the name of the station, originally named the "Nunton Complex" by the writers – a reference to their first *Who* story, *The Claws of Axos*. However, in the transmitted version of *The Hand of Fear* this was changed to the "Nunton".

Three days of filming were completed at the station, the most time being taken by the stunt fall of Carter from a gantry as he attacks the Doctor in episode two. Clever camera work and quick editing made the fall appear to take place from a far greater height than it actually did.

The opening quarry scenes where Sarah Jane discovers the Hand of Eldrad were filmed at nearby Thornbury Quarry, just three miles away.

LOCATIONS: WALES AND THE NORTH WEST

<i>The Abominable Snowman</i>	Nant Ffrancon Pass, Snowdonia Wales	Sept 67
<i>The Abominable Snowman</i>	Ogwen Lake, Snowdonia, Gwynedd Wales	Sept 67
<i>The Green Death</i>	Deri Mid Glamorgan Wales	Mar 73
<i>The Green Death</i>	"Scotch" Factory, Merthyr Tydfil, M. Glam	Mar 73

The Masque of Mandragora

Portmaron, Gwynedd, Wales Apr 76

The Pirate Planet Treorchy Mid Glamorgan Wales May 78

The Pirate Planet Dan-yr-Ogof Br Beacons, Powys, Wales May 78

The Pirate Planet Balaenavon Gwent, Wales May 78

The Pirate Planet Nant-y-glo, Gwent Wales May 78

The Five Doctors Plasbrondanau Gwynedd Wales Mar 83

The Five Doctors Cerreg Y Foel Gron N. Wales Mar 83

The Five Doctors Cwm Bychan Gwynedd Wales Mar 83

Delta and the Bannermen Hensol Forest South Glam. Wales June 87

Delta and the Bannermen Psydolyn Mawr Reservoir June 87

Delta and the Bannermen Sutton's Farm Penarth S. Glam. Wales June 87

Delta and the Bannermen Forest outside Ewenny nr Bridgend June 87

Delta and the Bannermen Nr Castle upon Alun, S. Glam., Wales June 87

Delta and the Bannermen "Butts" Barry Island S. Glamorgan June 87

Delta and the Bannermen Landore Trading Est., S. Glam., Wales July 87

The Invasion BBC Training Centre Wood Norton H&Wor Sep 68

Spearhead from Space BBC Training Centre Wood Norton H&Wor Sep 69

Robot BBC Training Centre Wood Norton H&Wor

Apr/May 74

The Sun Makers Wills Cigarette Factory, Bristol Avon 13-18 June 77

June 76

The Hand of Fear Oldbury Nuclear Power Station Avon

Planet of Spiders

River Severn, Newnham, Gloucestershire Mar 74

The Time Warrior Peckforton Castle Tarporley, Cheshire May 73

The Mark of the Rani Blists Hill Ironbridge Gorge Shropshire Oct/Nov 84

The Ultimate Foe Gladstone Pottery Museum, Stoke-on-Trent, Staffordshire

June/July 86

QUARRIES

The Green Death Quarry nr Deri Mid Glam., Wales Mar 73

The Hand of Fear ARC Quarry, Thornbury, Avon June 76

The Five Doctors Manod Quarry, Ffestiniog, Gwynedd, Wales Mar 83

LOCATION GUIDE

EAST AND MIDLANDS

The Stones of Blood



THE STONES OF BLOOD

Oxfordshire, June 1978.
Director: *Darrol Blake*.
Location: Rollright
Stones, Oxfordshire. 3
miles north of Chipping
Norton.

The stone circle, above which orbited the stranded space cruiser in the hundredth story of the series, was actually the Rollright Stones in Oxfordshire.

The famous Bronze Age stone circle is situated on a rather exposed ridge in the Cotswolds, and for the purposes of recording, the road between the main A34 and the Tollgate Cottage at the top of Choice Hill was closed to traffic on Tuesday 13th June, so that all necessary scenes could be completed without interruption.

The principal part of the circle is known as The King's men; a 100-foot diameter ring of stones, ranging from a few

inches in height up to seven foot. Unlike its "big brother", Stonehenge, the circle was not imposing enough for visual effects designer Mat Irvine, as he explained.

"The stone circle we used was a real one and as a stone circle fairly boring. We wanted to make them more interesting, so we added a trinithon in the middle and things. In a lull during shooting, a party of schoolkids came round and we let them through. They were going round counting the stones and counting our dummy ones as well as the real ones. It wasn't until one of the teachers went up and touched one of them that they realised it was a polystyrene one!"

As well as the real stones and the polystyrene ones, three fibreglass "Ogri" were also constructed, complete with internal lights to make them glow when they became alive. Movement was achieved by placing the Ogri on trolleys and pulling them along with a piece of string. Mat Irvine:

"The Ogri just moved silently for short periods at a time, seen in glimpses as they moved past trees, walls and gateways. How they moved was not important, just the fact they did."

The story also featured a set of cliffs overlooking the sea, in reality a small quarry face a few miles from the Rollrights.

THE TALONS OF WENG-CHIANG

Northamptonshire, January 1977.
Director: David Maloney
Location: Northampton
Repertory, Northampton.

To recreate the backstage areas of the Victorian Music Hall for *Talons of Weng-Chiang*, Maloney took the cast and crew to Northampton. The Repertory theatre there was constructed in 1884 as the Opera House, the ideal loca-

tion in which to recreate the flavour of a turn-of-the-century music hall. The location was chosen primarily because of the original Victorian flying area above the stage, where the chase between the Doctor and Grel takes place.

Talons also featured the first on-screen appearance of the incidental music supremo Dudley Simpson, who was taken to Northampton to play the non-speaking role of the orchestra conductor seen at the beginning of the first episode. Simpson, not being an Equity member (belonging instead to the Musicians Union) had to be paid a special fee for his appearance.

Whilst filming 'The Talons of Grel', as it was known previous to its broadcast, Tom Baker discussed his role as the Doctor.

"When they first asked me to do the part, I was absolutely terrified. I'd never done anything like it before. It's such fun to make and I find I'm

always in touch with kids by visiting schools or clubs. One disadvantage is that people are always attributing the Doctor's characteristics to me, and I'm not really like him, though obviously I did bring some of myself to the part."

SHADA

Cambridgeshire, October, 1979. Director: *Pennant Roberts*.

Location: Emmanuel College, Cambridge.

Douglas Adams' partially completed (and never broadcast) *Shada* was centred around Cambridge, the city where he was born and educated, and the fictional college of St Cedds. So it was to Cambridge that Pennant Roberts took his film crew in mid-October, 1979 for the week's location filming that the story required.

In addition to various shots of streets and alleyways, three main locations were used, Emmanuel College in St. Andrews Street that doubled for St. Cedds, the Backs on the River Cam, and a nearby field where Skagra's invisible ship lands.

A lengthy chase sequence was planned for episode two, where the Doctor is chased through the streets by the mind sphere. Originally this was planned to be filmed at night, with two full lighting crews involved, so that while filming was underway at one location, the other crew could be setting up somewhere else to prepare for the next scenes, (in a similar way to that done by Douglas Camfield with his night scenes in *The Seeds of Doom*). However, due to the lighting chargehand being fired because of an industrial dispute at the BBC, the whole idea of a night-shoot had to be abandoned and the sequence filmed in daylight.

The second day of filming saw the lengthy attempt by the film crew to record the punting scenes on the River Cam. Stephen Cambden, assistant K-9 operator, remembered it well:

"Tom Baker, very much a land-lubber at heart, managed to move the punt in every conceivable direction except the one indicated by the director! He spun it, pitched it and even jammed the pole into the river bed, while Lalla Ward, a nervous passenger, prayed for deliverance. On the one occasion Tom did steer the punt in for a perfect landing, the cameras were not rolling!"

Two scenes were later salvaged and adapted for broadcast as part of *The Five Doctors*, when Tom Baker decided not to be involved with the anniversary project. These scenes were the punting sequence from episode one and the Doctor's escape from Skagra's sphere in Part Three.

BLACK ORCHID

Buckinghamshire, October 1981.

Director: *Ron Jones*. Location: Quainton Road Railway Centre, Buckinghamshire.

The Fifth Doctor's arrival in Twenties England also saw the first truly historical story since *The Highlanders*. There were problems finding suitable locations (see Location Guide, The South East, Page 22) but the Quainton Road location enabled the use of the disused railway station for the TARDIS to appear on and a building doubling as a Police Station.

Smoke cannisters provided steam from non-existent trains at "Cranleigh Halt", and during editing, a piece of stock film from *God's Wonderful Railway* was cut in to show a Great Western Railway locomotive pulling out of the station.

The cricket match in the same story was shot nearby. Although both the match and masquerade ball (the latter recorded at Blackhurst House, Kent) supposedly took place in the summer, the cast and the girls in particular were extremely cold in the October winds.

THE ANDROID INVASION

Oxfordshire, July 1975.

Director: *Barry Letts*. Locations: East Hagbourne; Bagley Woods and Harwell Atomic Research Laboratories.

The test site for the Kraal invasion of Earth was a simu-

lated English rural village. The picturesque hamlet of East Hagbourne, situated just off the main highway west of Harwell, was chosen. It remains much as it was then and the village cross to which the Doctor was tied and the surrounding buildings are remarkably unchanged.

Director Barry Letts decided to leave the sign at the local pub unchanged, unlike *The Dæmons*, when a new name and signboard were used. Thus the 'Fleur de Lys' made its way across the universe and became part of the Kraal invasion plan.

The production crew used the Atomic Research Laboratories two miles away at Harwell for the remainder of the location scenes. These included the Doctor's escape from the Androids by jumping off the building's roof, a stunt performed by Terry Walsh (*Doctor Who Magazine*, Issue 152).





LOCATIONS: EAST AND MIDLANDS

Battlefield	Dowager House, St Martin Without, Lincs	May 89
Battlefield	Hambeton Old Hall, Oakham, Leics	May 89
Battlefield	Hambeton Memoria Cross, Oakham, Leics	May 89
Battlefield	Rutland Water Wing Oakham, Leics	May 89
Battlefield	Twyford Woods, Corby, Northants	May 89
The Talons of Weng-Chiang	Northampton Rep Theatre, Northants	8-13 Jan 77
The Android Invasion	Bagley Woods, Oxfordshire	July 75
The Android Invasion	Radley, Oxfordshire	July 75
The Android Invasion	East Hagbourne, Oxfordshire	July 75
The Stones of Blood	Right Stones, Oxfordshire	June 78
The Android Invasion	Harwell Atom Research Labs, Oxon	July 75
Logopolis	Henley-on-Thames, Oxon	Dec 80
The Reign of Terror	Poplar trees nr Denham Aerodrome, Bucks	June/July 84
Fury from the Deep	Fields nr Denham Aerodrome, Bucks	Jan-Feb 68
The Three Doctors	Haylings House, Denham, Bucks	Nov 72
Logopolis	A40 layby nr Denham, Bucks	Dec 80
The Five Doctors	Tilehouse Lane, Denham, Bucks	Mar 83

TERROR OF THE AUTONS

Battlefield	
Terror of the Autons	
State of Decay	
Full Circle	
The Visitation	
Castrovalva	
Battlefield	
Terror of the Autons	
Shada	
Shada	
The Power of Kroll	
Carnival of Monsters	

Sept 70

May 89

May 89

Sept 70

Apr/May 80

July 80

May 81

Sept 81

May 89

Sept 70

Oct 79

Oct 79

Sept 78

June 72

BLACK PARK COTTAGE, FULMER, BUCKS

Little Paston	Fulmer, Bucks	May 89
Fulmar Plant Park	Fulmer, Bucks	May 89
Hodgmore Wood, Bucks		
Black Park, nr Iver, Bucks		
Black Park, nr Iver, Bucks		
Black Park, nr Iver, Bucks		
Black Park, nr Iver, Bucks		
PO Station, nr Dunstable, Bedfordshire		
Emmanuel College, Cambridge		
River Cam, Cambridge		
Iken Marshes, Suffolk		
Burnham-on-Crouch Marshes, Essex		

Sept 70

May 89

Sept 70

Apr/May 80

July 80

May 81

Sept 81

May 89

Sept 70

Oct 79

Oct 79

Sept 78

June 72

QUARRIES

Ketton Quarry	Stamford, Lincs	May 89
Grave Pit, nr Chalfont St Peter	Bucks	May 65
Gerrards Cross Quarry	Bucks	June 67
Gerrards Cross Quarry	Bucks	May 68
Gerrards Cross Quarry	Bucks	Feb 84
Gerrards Cross Quarry	Bucks	May/June 84
Gerrards Cross Quarry	Bucks	June 87
Pickmansworth Quarry	Bucks	Nov 72
Harefield Quarry	Pickmansworth, Bucks	Feb 84



The Five Doctors
The Ambassadors of Death
Black Orchid
Black Orchid
Paradise Towers

Haylings House, Denham, Bucks
Roads nr Chalfont, Bucks
Quinton Rd, Rayway Centre, Bucks
99 Quinton Rd, Waddesdon, Bucks
Emsw. Hse, Chalfont St Giles, Bucks

Mar 83
Feb 70
Oct 81
Oct 81
May 87





THE DOCTOR ABROAD

CITY OF DEATH

Paris, France
April/May 1979
Director: Michael Hayes

LOCATIONS

Art Gallery, Boulevard St Germain
Café Notre Dame, Rue St Jacques,
Rue de Vieille du Temple
Eiffel Tower
Louvre
Boulevard St Germain
Rue St Julien le Pauvre
Rue St Jacques
Boulevard St Michel

Mon, 30 April
Tue, 1 May
Wed, 2 May
Wed, 2 May
Wed, 2 May
Thu, 3 May
Thu, 3 May
Thu, 3 May
Thu, 3 May

Duty Free bags at the ready - *Doctor Who* flies the flag in search of pastures new! The programme's first tentative steps outside the United Kingdom featured four days in Paris, a city hardly synonymous with "death". Fortunately, viewers were provided with a memorable story, heavy on "les boulevards et les piétons." Producer Graham Williams described how the venture came about.

"No sooner had we settled on Paris than I decided to cost out the script. I felt that we could actually go to Paris at no extra cost as long as we were clever about it. I gave John Nathan-Turner, then my production manager, the list of the cast that I intended taking over and the time we'd be there, and he returned me a costing that was to within about fifteen pounds of what we'd spend going to Ealing Studios to shoot it. So with my Producer's hat on, I could guarantee that the writer, wearing my other hat, wouldn't need to take across people like chippies, scene shifters, prop boys - any of the supernumeraries usually vital to a normal shoot. All the scenes in Paris were written with a view to taking the minimum crew across, yet making it virtually undetectable to the viewer the way in which we had done it."

It was the need to keep the overseas crew to a minimum that ensured that K9 could have no part in the story, as his use should have involved more personnel in the form of operators and visual effects technicians.

The small cast and crew flew into Charles de Gaulle airport at midday on Monday 30th April and began filming just three hours later at an art gallery on the Boulevard St Germain. Because of the May Day celebrations, the gallery was closed, causing some amusement as John-Nathan Turner recalls. "The action required Tom and Lalla to run up to the doors and hurry in. On the final take, they ran up, pushed the doors and set the alarms off! The production crew beat a hasty retreat leaving me as unit manager to stay behind and explain to the police what had happened."

The next day's filming didn't prove any easier. The planned location was the Café Coquille St Jacques, by the Seine opposite Notre Dame, where all the exterior cafe scenes were due to be shot. Again, due to the festivities, the cafe was closed and the patron M. Lebeau steadfastly refused to open. A desperate search eventually found the Notre Dame cafe a few minutes away and so the scenes were filmed there. However, as the interior set had already been designed and was based on the original cafe, all shots had to be taken facing away from the building.

Wednesday's schedule involved scenes for Parts One and Two, shot outside a house on the Rue de Vieille du Temple which doubled as the Chateau. These were quickly completed



Romana (Lalla Ward) and the Fourth Doctor (Tom Baker) experience the *City of Death*. Photo © BBC.



Locations changed during the recording of *City of Death* in 1979, with a different cafe used to the one originally planned. Photo © BBC.

Peri (Nicola Bryant) in trouble off Papagayo Beach. Photo © BBC.





Malkon (Edward Highmore) and Tiamanov (Peter Wyngarde) on location for *Planet of Fire*. Photo © BBC



Trouble for one of the Sontarans in *The Two Doctors*. Photo © BBC.

and cast and crew moved on to the Eiffel Tower to film the story's opening and closing scenes. The final location of the day was outside the Louvre to film three sequences, including the scene where the gendarmes meet the Doctor after the Mona Lisa is stolen. The crowds and traffic jams are conspicuous by their absence!

The final half-day's shooting was devoted to the numerous "running around the streets" scenes (which makes a change from corridors). Only a small area in the Cinquième District was used, with the action based around the crossroads of four streets.

With filming complete, the cast and crew returned to the airport to catch Flight 313 to London. The effect of a couple of film cans on the French airport authorities was quite devastating, as everyone was whisked straight onto the plane without the usual security checks.

Unlike later stories filmed abroad, there was no recognition of the *Doctor Who* regulars, and the tight schedule gave lasting memories to Lalla Ward. "We had to film loads of scenes in the rain and cold as quickly as possible because we only had a few days - there was no glamour in it at all!"

ARC OF INFINITY

Amsterdam, Holland

May 1982

Director: Ron Jones

LOCATIONS

Schiphol Airport, Arrivals Hall	Mon, 3 May
Schiphol Airport, Runway	Mon, 3 May
Muntplein (Mint Tower Square)	Mon, 3 May
Flower Market, Muntplein	Mon, 3 May
Bob's Youth Hostel, NZ Voorburgwal	Tue, 4 May
Singel	Tue, 4 May
Bauburgwa	Tue, 4 May
Herenstraat	Tue, 4 May
Police Station, Lijnbaansgracht 219	Tue, 4 May
Hoopman Bodega, Leidseplein 4	Tue, 4 May
Vondelpark Youth Hostel, Zandpad 5	Tue, 4 May
Amstelveld	Wed, 5 May
Flower Stall, Prinsengracht/Utrechtsestraat	Wed, 5 May
"Huis Frankendaal", Middenweg 72	Wed, 5 May
Amstel Sluize (Lock), south of Skinny Bridge	Thu, 6 May
Central Station Forecourt (telephone)	Fri, 7 May
Dam Square	Fri, 7 May
Damrak	Fri, 7 May

The second foreign excursion for the programme had very different roots than the first, for whilst filming in Paris was a fortuitous luxury for *City of Death*, *Arc of Infinity* was written specifically with the intention of filming in Amsterdam.

The BBC's connections with Holland were already proven with the regular "soap" set on board a cross-channel ferry, *Triangle*, and so the decision to film in the town was a reasonably easy one to achieve. Many of the same locations were featured again some time later in the first feature-length Christmas special edition of *Only Fools and Horses* - *To Hull and Back*.

Director Ron Jones virtually plotted the whole of the final sequences whilst in Amsterdam. "With a week's filming we wanted to get some sort of value out of it," he explained, "and a chase on foot has to be very carefully constructed to make it exciting. I added things like the bridge being pulled up just as they wanted to cross it, as a way of not only prolonging the suspense but also of saying 'Look everybody, this is the locale at its most dramatic'. My locating of the final moments on the lock gates was another slight change from the original script. I thought it pointed out rather nicely that Omega had nowhere to run to anymore."

"I think the chase sequence was undoubtedly the most complicated to film. Having got the script I went to Amsterdam with John Nathan-Turner and our production manager, where we got in touch with the Tourist Board. They're very good at looking after visiting film crews. We told them what we wanted and they then pointed us in the right direction, so to speak. The filming at the airport there was easier than it had been in this country for *Time-Flight*!"

"The main location we used, although very central, was

◀ actually untypical of most of Holland, but it suited our purposes exactly. It was all kept in as close a vicinity as possible simply because if you're travelling you're losing filming time."

Filming took place over five days, commencing Monday 3rd May. Cast and crew arrived at Amsterdam's Schiphol Airport at 10.00am and set up there and then to film all the shots required within the confines of the airport (aircraft landing and Tegan's arrival). Later that day, other shots were completed at Muntplein featuring the Flower Market and the Mint Tower, the large clock that forms the first impression of Amsterdam in the opening minutes of Part One.

Day two's filming began at Bob's Youth Hostel on Nieuwezijds Voorburgwal before moving on to the exterior of the Police Station on Lijnbaansgracht. A second youth hostel was also used, the Vondelpark, at Zandpad. An 8.30am start was required for Wednesday, and most of the day was spent filming in various Amsterdam streets.

Thursday was mainly concerned with shooting the bulk of the chase scenes and Omega's disintegration in the final episode. Most scenes were shot at Amstel lock and adjacent streets south of the Skinny Bridge. Four non-speaking artists were required, namely the young couple, the dazed chef and the person with the dog that barks at the decaying Omega. The day proved particularly trying for Peter Davison, who needed to spend part of it with his face covered in Rice Krispies whilst running through the streets acting as the Omega/Doctor double.

The first scene of the final day involved Colin talking on the public telephone, and the second showed the Doctor using the telephone directory. These were both filmed on the forecourt of Central Station with the second featuring the "Hitchcock" appearance of John Nathan-Turner as he walked behind the phone box in his sheepskin jacket.

Sarah Sutton, who played Nyssa, exploded a few myths about Amsterdam. "There's this funny attitude to foreign filming that we have to justify it by filming more than we normally manage. Actually, I don't think it was much more expensive than it would have been if we had stayed in London. It rained a lot and it was no holiday, I can tell you. Amsterdam itself is a fascinating place - a bit sleazy but very colourful and full of life. There was a great camaraderie when we were out there, which meant that we could have a great time in the evenings..."

At a convention in 1986, Peter Davison recounted an incident (to the great embarrassment of Janet Fielding) which occurred on one such evening:

"If you're a British tourist in Amsterdam, you go for a walk around the red-light district. One night, after we'd been to a restaurant, we were walking along the street looking at the people in the windows and we turned around and in the space of twenty-five yards Janet had been picked up by somebody! She had no notion that this guy had the wrong idea about her - she's such an innocent!"

PLANET OF FIRE

Lanzarote, Canary Islands

October 1983

Director: Fiona Cumming

LOCATIONS

Papagayo Beach and bay

Fri, 14 Oct

Playa Blanca

Fri, 14 Oct

Mirador del Rio (high observation point)

Sat, 15 Oct

Quay and cafe at Orzola

Sat, 15 Oct

Fire Mountain:

Ridge

Mon, 17 Oct

Asphalt Triangle

Mon, 17 Oct

Beyond Cave of Doves

Mon, 17 Oct

Valley of Tranquility

Mon, 17 Oct

Guides Cave

Mon, 17 Oct

Ridge

Tue, 18 Oct

Cave of Doves

Tue, 18 Oct

Steep Hill

Tue, 18 Oct

High area near Camel Path

Tue, 18 Oct

Volcano mouth

Tue, 18 Oct

"Yellow Area"

Wed, 19 Oct

Los Hornitos

Wed, 19 Oct



Turlough (Mark Strickson) and the Fifth Doctor (Peter Davison) at Orzola harbour for Part One of *Planet of Fire*. Photo © BBC.

Lanzarote, the Canary Islands, famous for its sun, sea, golden beaches... and *Doctor Who*, as one tourist brochure enthusiastically points out:

"Born of fire and gargantuan volcanic eruptions millions of years ago, the island's fiery birth is still in evidence today, with even an occasional black sand beach, and 'Fire' mountain, which is so hot a local restaurant uses the heat in the ground to cook with. Not surprising perhaps, that the producers of such epics as *One Million Years BC*, *Journey to the Centre of the Earth* and *Doctor Who* all chose Lanzarote for location shots. Scenically, this island really is different."

Director Fiona Cumming took a relatively large cast and crew of thirty-five people to the island, which doubled both as a holiday resort and the planet of Sarn, made possible by the amazing contrasts in the landscape of Lanzarote.

The five days of filming began on Friday 14th October, the day after the ensemble arrived from London, and produced the most memorable incident of the week. The location was Papagayo Beach, a well-known naturist area, chosen as its stretch of undeveloped beaches and headlands are a designated region of outstanding natural beauty. The scene involved Peri nearly drowning as she tried to swim from her uncle's boat to the beach. However, Nicola Bryant's acting was so good that a nude German swimmer, alerted by the screams for help, proceeded to "rescue" her, much to the amusement of the production crew and total embarrassment of Nicola!

A full day's filming was slated in for the Saturday, with work exceeding the normal time allocation. Cast and crew left the hotel at 7.00am for the long coach drive to the north east point of the island. The first scenes featured Timanov and Malkon, in Part One, walking through a building and looking out across the coast of Sarn. This was filmed at Mirador del Rio, a popular high observation point on the island commanding stunning views off the low-lying Isla de Graciosa. The exterior shots were carried out whilst lighting the observation point's cafe for the interior scenes.

Next came the scene at the quay back on Earth, filmed a mile or so away from Mirador del Rio at the small fishing port of Orzola. For this, the most public area they filmed in, Peter Davison and Mark Strickson were advised to go disguised!

For the remainder of the time on Lanzarote, the production team travelled to "Fire Mountain" and the surrounding volcanic region to complete the scenes on the alien planet of Sarn, which resembled a rather large and bland quarry. Some things never change! All members of the principal cast got to scrabble up and down numerous barren slopes, which had exotic names such as "Valley of Tranquility", "Cave of Doves", and "Camel Path". With such beautiful weather practically guaranteed at Lanzarote, you would have thought filming would be problem free, but Fiona Cumming found that it wasn't all plain sailing;



The Sixth Doctor (Colin Baker), Peri (Nicola Bryant) and Jamie McCrimmon (Frazer Hines) pursue the Second Doctor into Seville. Photo © BBC.

"There was only one difficulty with the weather – there's a very high wind there, which means that the clouds move quickly. We did have to shoot one sequence on the lookout point twice because by the time we got into the last shot we were in brilliant sunshine and we'd started off in shadow!"

THE TWO DOCTORS

Seville, Spain
August 1984
Director: Peter Moffatt

LOCATIONS
Streets in Seville
Villa near Gerena, Seville

Early August 1984
Early August 1984

The Final story filmed outside the United Kingdom was the

Colin Baker/Patrick Troughton adventure, *The Two Doctors*. The production team took the cast to the beautiful Moorish city of Seville in Southern Spain. Some of the experiences there are described elsewhere in this publication. As a final note, we were to have seen a fifth story featuring overseas location filming. However, as a result of the now infamous hiatus following Season Twenty-Two, the original plans for Season Twenty-Three were dropped. One of the proposed stories, to be written by the late Robert Holmes, was to have been set in Singapore. Unfortunately we were never able to judge the result. Former producer John Nathan-Turner explained that the original contacts for the proposed recording could not be re-established after the long suspension of the show.

Sources: *Doctor Who Magazine*, *Cloister Bell* fanzine, *Private Who Magazine*, *Proteus*.



Chessene (Jacqueline Pearce). Photo © Gary Dawnie.

"I loved the scene where I licked the blood!" laughs Jacqueline Pearce, recalling her role in *The Two Doctors*. She was cast as Chessene by John Nathan-Turner after another actress dropped out at the last minute. "He said he'd heard me laughing in the BBC canteen one day and thought: I've got to use that girl in *Doctor Who*."

"I had about ten days rehearsal, then we flew straight out to Spain. Typical of the BBC, it was in summer and must have been about 110 degrees! One day it got to the point where we couldn't film any more because perspiration was just streaming down our faces."

"I was lucky because they lost my wig in transit, so I had five days of lying by the swimming pool because they couldn't shoot me. Otherwise it was a pretty tough schedule. We were up at six and into make up, then worked until the light went."

Jacqueline enjoyed working with both Doctors, Colin Baker and Patrick Troughton. "I'd always been a fan of Colin's since *The Brothers*. He's a good actor and very bright. Pat was older and you do change with age. But he was kind and gentle."

How does Jacqueline feel the role of Chessene compared with Servalan? "They were similar in that they were both strong women, but there were more aspects to Servalan, so I found her more interesting." She'd be delighted to appear in *Doctor Who* again. "I felt more at home and welcome on *Doctor Who* than I ever did on *Blake's 7*."

Timothy Robins



LOCATION GUIDE

THE SOUTH EAST



Photo © Steve Cook

THE CURSE OF FENRIC

Kent. March 1989
Director: Nicholas Mallet
Location: Hawkhurst, Kent

Ian Briggs' script called for several special requirements when the action moved to St Jude's church, notably a flat roof for the fight between Ace and the Haemovores in Part Three. The production team set about telephoning various churches, asking if they had any flat areas of roof on their buildings they could use.

They hit the jackpot when they contacted the Reverend Mr Record, who confirmed that St Lawrence's Parish Church at The Moor, Hawkhurst had a roof that would suit the BBC down to the ground...

After seven days recording at the nearby Crowborough

Training Camp, the cast and crew moved to the church for two days taping both in the grounds and inside the vestry and crypt.

Much of the first morning at the church was concerned with setting up the main "stunt", that of Ace (in this case Sophie's double, Tracy Eddon) descending from the church tower by means of a small portable rope ladder to the flat roof below. The whole sequence was organised under the watchful eye of stunt arranger Tip Tipping, who also doubled for one of the waiting Haemovores on the roof.

For the closer shots, once Tracy had completed her descent, the camera concentrated on Sophie and although she was only required to do less dangerous work than her double it was still enough to make the scenes look pretty hair raising.

The grounds of the church were decorated with several fake props to complete the illusion for the story. A new notice board was erected a few feet behind the real one, with the name of St Jude's and complete with colour photocopies of various war posters and notices. Outside the church wall a street sign showing the way to Maiden-Point some two miles away was set up.

In the graveyard, a fake gravestone was planted at a jaunty angle (although it was soon discovered that the writing engraved into the polystyrene wasn't going to be visible to the camera, so two members of the design team spent a frantic half hour blacking the words in). All three props were surrounded by clumps of grass to conceal the fact that they were recent additions to the site.

After recording at the church was completed, the cameras moved to three more sites in Hawkhurst: Bedgbury School (doubling as the cellar), Roses Cottage on Slipway Hill which fulfilled the role of Miss Hardaker's cottage, and Yew Tree Farm, also on the hill where the mineshaft interiors were recorded.

THE ANDROIDS OF TARA

Kent, July 1978.
Director: Michael Hayes

Described as "the loveliest castle in the world" by Lord Conway, Leeds Castle proved to be an ideal location around which to film the fourth story in the Key to Time quest of Season Sixteen.



Michael Hayes team moved into the castle just as a conference led by Henry Kissinger concerning the Arab-Israeli war moved out. Part One of the story began with the Doctor deciding that he needed a break from Key hunting and that he'd rather go fishing instead and, as Mary Tamm remembered, things didn't go quite to plan;

"We had to do this scene using an antique fishing rod worth literally hundreds of pounds. Tom was supposed to be casting off which, when he came to the lake, he did - throwing the thing into the water at the same time. It was awful really, he felt so guilty, but it was very funny at the time!"

The long shots of the castle seen on screen were 'treated' with the use of a glass painting placed at a specific position in front of the camera, which added fairy tale spires and turrets.

The story also involved an attack on the castle which needed to be filmed at night, adding to the cost of the location work quite substantially. Paul Lavers, who played Swordsman Farrah in the tale, remembers:

"It was about two o'clock in the morning, a night shoot

with lots of lights. Just before we were about to start, Michael Hayes came over with a bottle of whisky to give us all a shot because it was quite cold by then, and coming across the car park to the castle he (Simon Lack, who played Zadek) slipped and this bottle of whisky smashed all over the place. Then Michael came up to us and said, 'Listen, I know you've got to storm the castle, but could you do it quietly because there are people inside sleeping!'"

SILVER NEMESIS

West Sussex, June/July 1988

Director: Chris Clough

Location: Arundel Castle, West Sussex

Writer Kevin Clarke's Twenty-Fifth anniversary story centred around Windsor, including both the castle and the surrounding streets. However, when the production team approached the authorities at the castle they were informed that no dramas are ever filmed at Windsor - they only allow documentaries. Chris Clough had to find a suitable alternative, which he did at Arundel. To complete

the illusion on screen, a long shot of the real Windsor Castle was taken, of all places, from an old edition of *Songs of Praise*.

Clarke made a number of cameo appearances throughout the three episodes. Firstly as one of the tourists entering the castle, secondly as the passer-by who stops and stares at Lady Penforte and Richard as they walk up the high street, and lastly as the driver of the car that picks up the hitch-hiker in Part Three.

The castle itself makes a very limited appearance in the story, although the castellated crypt building is also in the grounds of Arundel. It is here at the crypt that the Cybermen make their appearance at Arundel, but the building (supposedly in Windsor Safari Park - an illusion created by the strategic placing of a signpost and a couple of llamas!) is not open to the public. What made the location especially appealing was that the production team found a nearby house that they could use as Lady Penforte's manor, in this case St Mary's at Bramber, ten miles away.

It is worth noting that the other major location used for the story was at Greenwich Gas Works in London,

although what a large piece of wasteland was doing in Windsor was never explained. This location was used by Steven Spielberg for his film *Empire of the Sun*, and during the recording of *Silver Nemesis* several film props were found lying discarded amongst the weeds.

INFERNO

Kent, March/April 1970

Director: Douglas Camfield

Location: Berry Wiggins & Co, Hoo, Kent

The script for *Inferno* called for a large industrial type setting and Douglas Camfield found the ideal site at the appropriately named Hoo near Rochester, namely Berry Wiggins & Co Ltd. However, because the site was an oil refinery and bitumen manufacturing plant, strict instructions had to be laid down to all production personnel on location due to the potential fire risk. This was accomplished by a two page letter written by Douglas Camfield included at the very beginning of the film diary:

"Because of the extreme fire hazard, this firm enforces the most stringent fire regulations. In fact, any employee found smoking on the premises is dismissed without question. We have secured permission to film on this excellent location, subject to the unconditional understanding that smoking is absolutely forbidden in any circumstances - except in our allocated vehicle area

"The management have made it clear that if any member of this production unit is found smoking within the plant area, filming permission will be revoked immediately and the whole unit will be ordered to leave the location forthwith

"I do not have to stress what a tragedy this would be for the serial bearing in mind the amount of filming involved. I would urge that all smoking materials, including matches are left behind in transport to avoid any risk of forgetfulness. Apples, sweets and chewing gum will be available from the two Sues (namely the AFM Sue Heddon and her assistant Sue Upton) as a comfort for habitual smokers! YOU HAVE BEEN WARNED."

Interestingly, the rifles used needed to be specifically constructed from fibreglass instead of the usual genuine weapons firing blanks. Therefore, all the shotgun noises needed to be dubbed onto the film in the later dubbing sessions on the 9/10th April.

The filming itself was completed over a four day period from 31st March to 3rd April, 1970, but due to the phenomenal amount of filming to be done, Camfield made it be known that he would tolerate no slackness in his cast and crew.

THE MIND OF EVIL

Kent, October/November 1970

Director: *Timothy Coombe*

Location: Dover Castle, Dover, Kent

Requests by the production office to use a real prison in *The Mind of Evil* were turned down by the Home Office on security grounds, so director

Timothy Coombe and production assistant John Griffiths had to search for a suitable replacement. The location they chose was Dover Castle, but apart from a few brief scenes at Constable Gate not much of the castle is seen in the early episodes. The main use of the location however occurred in Episode Five, with the UNIT attack on the prisoner-held fortress. Timothy Coombe explained;

"I had ten extras - and that was the prison riot. I went for the wide shots and I should have gone for more close-ups, and Barry Letts quite rightly said to me 'You need more cuts, you need more close shots, otherwise it looks too empty.' So we went back on a Saturday and we all took part (with Coombe himself playing the part of a prisoner). Those were the days when you all mucked in to get the shot in the can!"

It was this sequence, with the vast array of hardware involved, which caused

Coombe to go over budget which, according to BBC policy, meant that he couldn't work on the programme again. "Barry Letts was a bit unreasonable because I was only trying to make the story work."

BLACK ORCHID

Kent, October 1981

Director: *Ron Jones*

Location: Blackhurst House, Withyham, Kent

The Fifth Doctor's arrival in Twenties England was recreated by location filming at Quanton Road Railway Centre in Buckinghamshire, but the location for the rest of the story proved somewhat difficult to find, as Ron Jones explained;

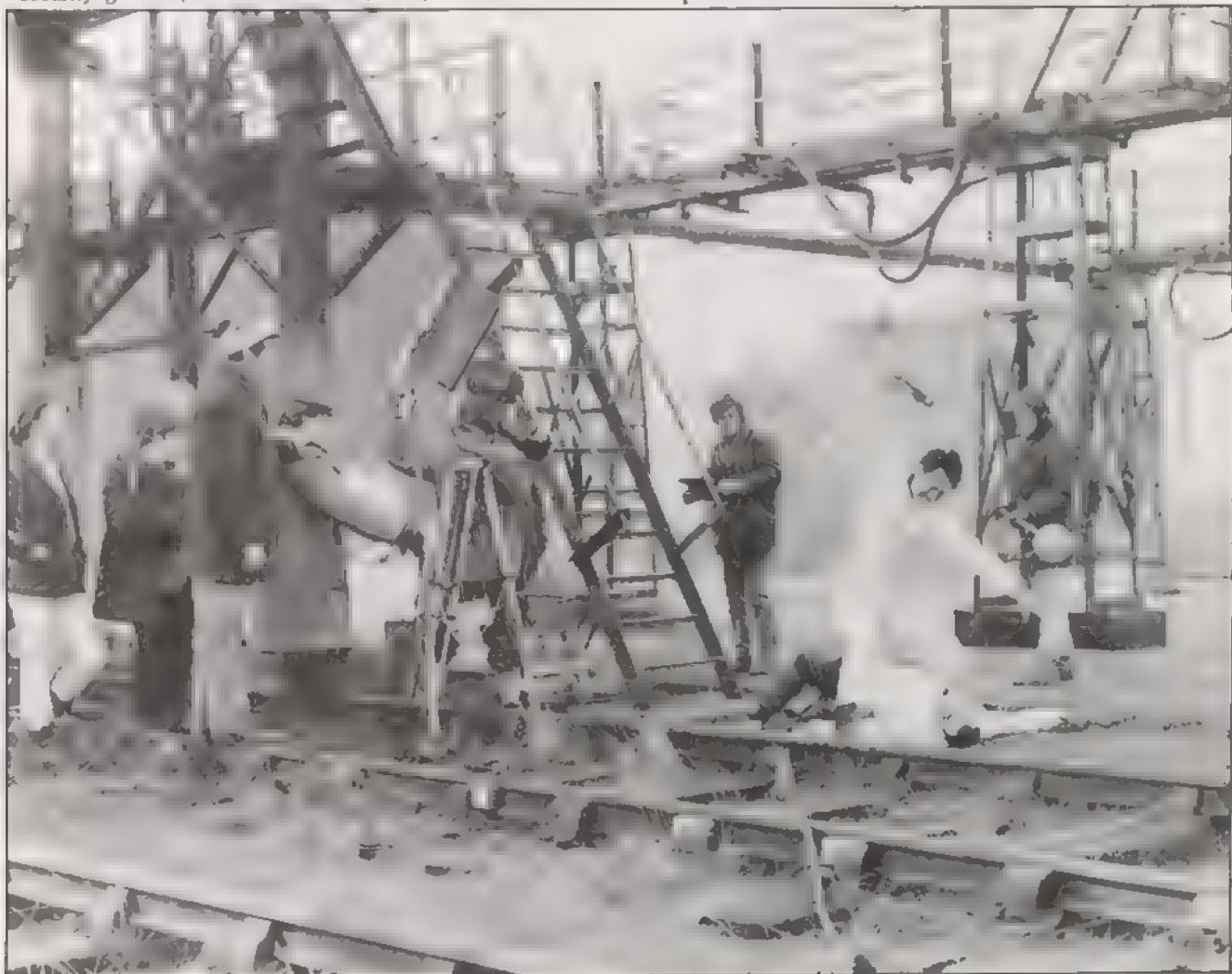
"We had a lot of trouble actually finding the location, because we needed to combine the house with an old-fashioned railway station. We found the station in Buckinghamshire, but the house was a real problem. We needed a

terrace suitable for dancing, a cricket ground with a pavilion, and a roof for the final scenes. John [Nathan-Turner] suggested a house that might be sufficient after filming *Castrovalva* in the grounds.

"We went to see it, but at first the owners weren't too keen - they thought it would become identified as a result. We managed to persuade them on the grounds that our story was total fiction, but even then we had to construct a smaller second roof on the top of the house to enable us to film up there."

The building finally used was Blackhurst House in Withyham, Kent, the other side of London. Further proof of how television can cleverly fool the viewer.

The briefness of the costumes worn by Sarah Sutton and Janet Fielding gave both girls problems during the filming as instead of the dance being held on a bright sunny day it was actually done on a very cold and rainy day in October!



A fight scene is filmed for *Inferno*. Photo © Chatham, Rochester & Gillingham News.

LOCATIONS: THE SOUTH EAST

The Myth Makers
The Highlanders
The Faceless Ones
The Enemy of the World
The Enemy of the World
Doctor Who and the Silurians
Planet of Spiders
The Deadly Assassin

The Deadly Assassin
The Invasion of Time

The Invasion of Time

Frensham Ponds, Surrey
Frensham Ponds, Surrey
Gatwick Airport, Surrey
Villiers House, Redhill, Surrey
Littlehampton, W. Sussex
MOD Ground, nr Fareham, Surrey
Stanmore, Surrey
Rear of Royal Alexandra and Albert School,
nr Reigate, Surrey
Redhill Aerodrome, Surrey
St Annes Hospital (disused), Redhill,
Surrey
Betchingley, Surrey

Sept 65
Nov 66
Mar 67
Nov 67
Nov 67
Oct 69
Mar 74
29-30 July 76
31 July 76
Nov Dec 77
Dec 77

Fury from the Deep
Inferno
The Mind of Evil
The Mind of Evil
The Claws of Axos
The Claws of Axos

Margate Beach, Kent
"Berry Wiggins & Co." Hoo, Kent
Dover Castle, Kent
MOD airfield, nr Dover, Kent
Dungeness Power Station, Kent
Dungeness Beach, Kent

Jan/Feb 68
Mar/Apr 70
Nov 70
Nov 70
Jan 71
Jan 71

The War Games
The War Games
Terror of the Zygons
Silver Nemesis
Silver Nemesis
Silver Nemesis
The King's Demons
The Chase

South Downs, nr W. Dean, W. Sussex
South Downs, nr E. Dean, W. Sussex
Chorlton, nr Chichester, W. Sussex
Arundel House, W. Sussex
Arundel Estate, W. Sussex
St. Mary's Bramber, W. Sussex
"Cass Del Mar", Gorring by Sea, W. Sussex
Bodiam Castle, Bodiam, E. Sussex
Camber Sands, E. Sussex

Mar/Apr 69
Mar/Apr 69
Mar 75
June 88
June 88
Jul 88
Jul 88
Dec 82
Apr 65

The Mutants
The Mutants
The Three Doctors
The Androids of Tara
Black Orchid
The Curse of Fenric
The Curse of Fenric
The Curse of Fenric
The Mind Robber
Castrovalva
Fury from the Deep
Carnival of Monsters

Chislehurst Caves, Kent
Finsbury Caves, Stonehouse Farm, Kent
W. Hartnell's Cottage, Hayfield, Kent
Leeds Castle, nr Maidstone, Kent
Blackhurst House, W. Hyam, Kent
Rose Cottage, Hawkhurst, Kent
Yew Tree Farm, Hawkhurst, Kent
St. Lawrence's Church, Hawkhurst, Kent
Bedgebury School, Ticehurst, Kent
Harrington Rocks, Groombridge, Kent
Harrington Rocks, Groombridge, Kent
Radio 390, Red Sands, Thames Estuary
SS "Birkenhead", on the River Medway

Feb 72
Feb 72
Nov 72
July 78
Oct 81
Apr 89
Apr 89
Apr 89
Apr 89
Apr 89
Apr 89
June 68
Sept 81
Jan/Feb 68
Jun 72

DUNRIE

The Savages
The Mutants

Oxshott Sandpit, Oxshott, Surrey
Chalk Quarries, Finsbury, Kent

May 66
Feb 72

The Ultimate Foe
The War Games
The Macra Terror
The War Games
Mindwarp
The Curse of Fenric

Camber Sands, E. Sussex
Westminster Road, E. Sussex
Brighton Rubbish Tip, E. Sussex
Sheepcote Tip, Brighton, E. Sussex
Telscombe Cliffs, E. Sussex
Crowborough Training Camp, E. Sussex

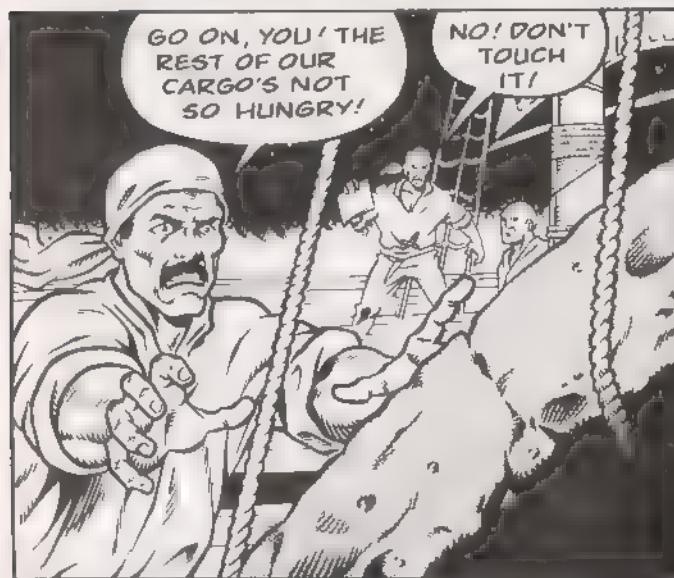
June 86
Mar/Apr 69
Feb 67
Mar/Apr 69
June 86
Apr 89

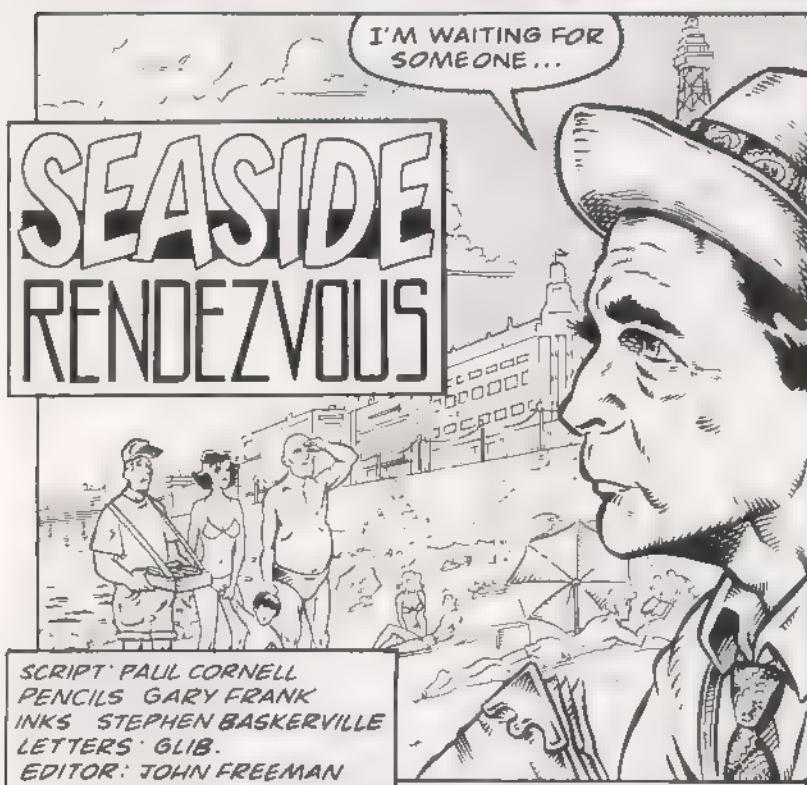
Frontier in Space
Planet of the Daleks
Genesis of the Daleks
Terror of the Zygons
The Seeds of Doom
The Deadly Assassin

The Invasion of Time

Furners Earth Works, Reigate, Surrey
Furners Earth Works, Reigate, Surrey
Furners Earth Works, Reigate, Surrey
Littlehampton Quarry, W. Sussex
Dorking Quarry, Surrey
Betchworth Quarry, nr Dorking, Surrey
Laporte Industries Sandpit, Redhill, Surrey

Sept 72
Jan 73
Jan 75
Mar 75
Oct 75
26-29 June 76
14-15 Nov 77



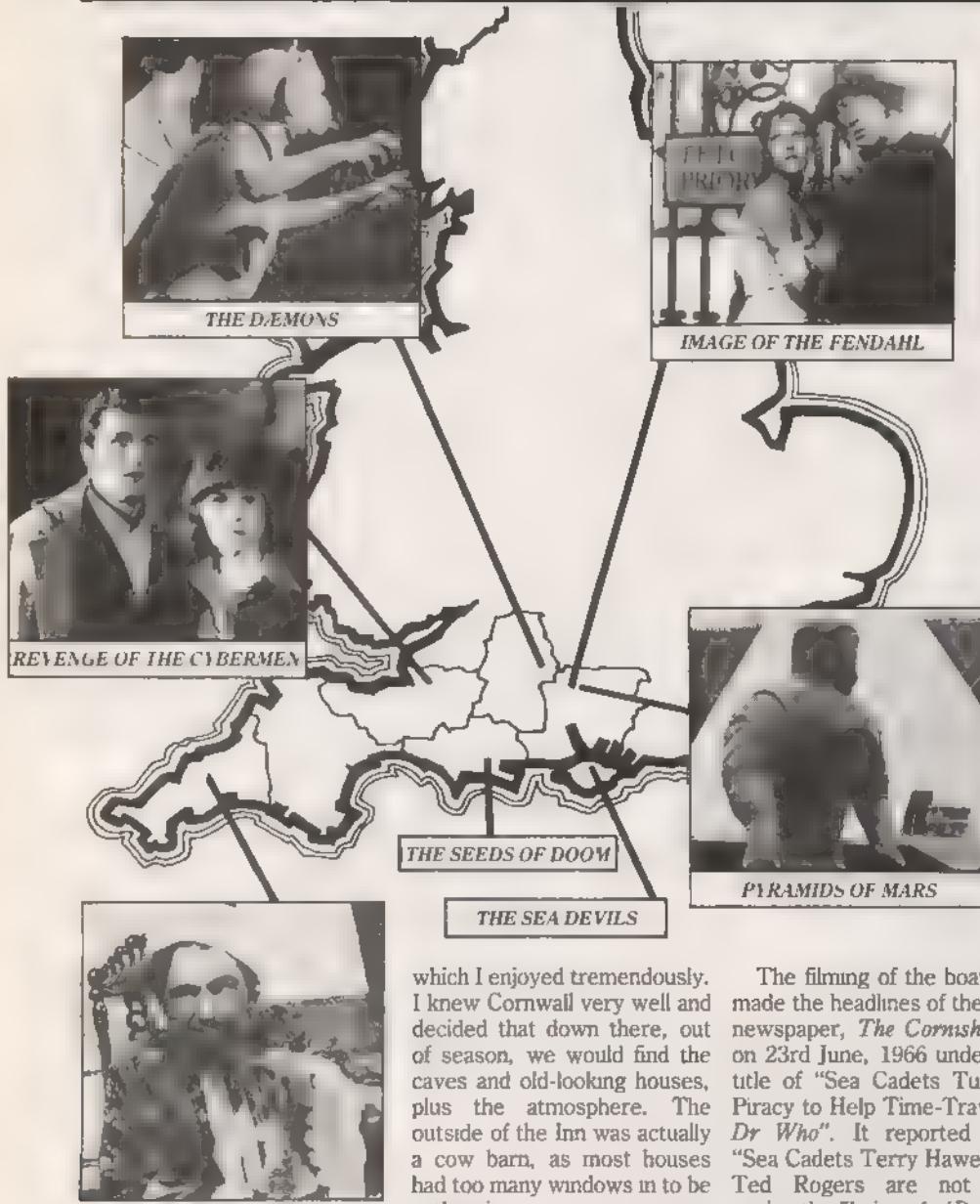








LOCATION GUIDE SOUTH WEST



THE SMUGGLERS

Cornwall, June, 1966. Director: *Julia Smith*. Locations: Sennen, Porthcurno, Helston, Breage Church, Ruan Minor Church, Church Cove, all in Cornwall.

Julia Smith was deliberately chosen as director for this story due to her extensive knowledge of Cornwall and the Cornish Coast. She recalled her memories in 1982 for the Doctor Who Appreciation Society magazine, '*Tardis*'.

"We did quite a lot of location work for this story

which I enjoyed tremendously. I knew Cornwall very well and decided that down there, out of season, we would find the caves and old-looking houses, plus the atmosphere. The outside of the Inn was actually a cow barn, as most houses had too many windows in to be authentic.

"The caves and the beach were great fun and the actors enjoyed it - I'm not so certain if the Cameramen and scene-boys enjoyed carrying their lamps and the TARDIS down the high cliffs. We also had very little shooting time as the tide came in very fast. My favourite memory is of the pirates on the ship wearing plastic caps over their wigs, looking pea-green (luckily we weren't in colour) and being sea-sick over the side of the fishing boat we had dressed up

to be the pirates' boat. It was rough!"

The filming of the boat also made the headlines of the local newspaper, *The Cornishman*, on 23rd June, 1966 under the title of "Sea Cadets Turn to Piracy to Help Time-Traveller Dr Who". It reported that: "Sea Cadets Terry Hawes and Ted Rogers are not only seeing the filming of a 'Dr Who' episode by a BBC film unit, but have themselves been taking part. Dressed up in costumes suitable for a serial on pirates, their chief job has been to row the Penzance Sea Ranger gig, 'Lyonesse', in some scenes."

REVENGE OF THE CYBERMEN

Somerset, November, 1974. Director: *Michael Briant*. Location: Wookey Hole, Somerset. 1 mile off A371 between Wells and Cheddar. Open: Every day except Christmas Day. Summer,

9.30am to 5.30pm. Winter, 10.30am to 4.30pm.

The script called for the inhabitants of Voga to be subterranean beings, so Michael Briant wisely opted to film in the real caverns of Wookey Hole instead of trying to recreate them in the studio.

Many strange stories have been told about the filming crews' time on location, such as Michael Briant's meeting with the ghost of a dead potholer and the accidents that followed the mocking of the 'witch' of Wookey Hole. The battles between the Vogans and the Cybermen were filmed in the three main caverns by experienced lighting cameraman Elmer Cossey. Fortunately, working underground had its advantages in as much as the production team weren't affected by the early winter evenings and so work could continue until 6.30pm each evening.

THE SEEDS OF DOOM

Dorset, October, 1975. Director: *Douglas Camfield*.

Location: Athelhampton House, Athelhampton, Dorset. 6 miles from Dorchester on A35, heading towards Wimborne Minster. Open: Easter to early October. Wednesday, Thursday and Sunday only, 2.00 to 6.00pm.

Over the years, Athelhampton House has been filmed for such varying purposes as adverts, pop videos and feature films, notably *Sleuth* with Michael Caine in 1972.

Doctor Who arrived in the autumn of 1975, the house doubling as Harrison Chase's mansion. All the location work was recorded using two video cameras which meant that many more scenes than usual could be recorded (while one scene was being recorded, the next was being set up). This also proved a bonus as it cut down on the expensive night filming that needed to be completed.

Jennifer Cooke, the present owner of Athelhampton House, distinctly remembers the PA, Graham Harper, and the fun involved in the recording of the story.

"I remember Graeme Har-

per, he was a great man. I don't think he was meant to be the big-wig but he really was. He was so marvellous with all the different effects and really got us involved in it all. The whole thing got madder and madder, and we got more and more weird - we all got very strange. Everyone said to me, 'You're getting more and more peculiar.' They were trying out so many special effects that things overtook us all."

Athelhampton House is not far from the village of Shapwick, which was the location used for *The Awakening* and is well worth a visit if you are in the area.

THE DÆMONS

Wiltshire, April 1971.
Director: Christopher Barry.
Location: Aldbourne, Wiltshire. 3 miles south of the M4, between Swindon and Hungerford, on B4192.

From the point of view of choosing a location, *The Dæmons* proved difficult to solve. The story required a village with a distinctive church and a green large enough to land a helicopter on. It needed to be near an ancient burial Barrow and also to an area suitable for filming a chase sequence.

After recruiting extra help from production assistant Peter Grinwade, Christopher Barry finally found the location he wanted at Aldbourne. However, more difficulties followed when an unexpected overnight shower deposited an inch of snow on the ground. Fortunately, bright morning sunshine came to the rescue and filming soon continued unabated.

Acknowledgement was given to the location in episode one when the TV presenter Alastair Fergus referred to the "Third Lord of Aldbourne" whilst filming his introduction to the BBC3 coverage of the opening of the barrow, which was recorded at the round barrows on the hill to the north of the village.

Scenes were also recorded at nearby Membury airfield and on various country roads in the Ramsbury-Marlborough area.

PYRAMIDS OF MARS

Hampshire, April/May, 1975.
Director: Paddy Russell.

IMAGE OF THE FENDAHL

Hampshire, August, 1977.
Director: George Spenton Foster

Location: "Stargroves" Mansion, East End, Hampshire. 2 miles west of A343, between Newbury and Andover. Note: House and grounds are privately owned and are not open to the public.

At the time of the pre-production of *Pyramids of Mars*, Stargroves was owned by Mick Jagger and permission had to be gained from him to use the house and surrounding grounds for filming. However, Jagger was never present during recording, the house only being used by his parents at the time.

The location for Laurence Scarman's cottage in the story was also found within the grounds of Stargroves - it was actually the stable block. By far the greatest problem on location was the extremely limited vision from the mummy costumes, which resulted in some near nasty accidents for the actors inside.

The location was subsequently used again two years later as Fetch Priory in *Image of the Fendahl*. This time though, very little use of the house was made, as most of the filming was done in the surrounding woodlands.

THE SEA DEVILS

Isle of Wight, October, 1971.
Director Michael Briant.

Locations: Norris Castle, Isle of Wight. Northernmost tip of Island, off B3021.

Whitecliff Bay, Isle of Wight. Eastern tip of Island, off B3395. 2 miles west of Bembridge.

Michael Briant is on record as saying that, "the locations sort of scouted themselves" for *The Sea Devils*. The Royal Navy had offered *Doctor Who* its services after Barry Letts had mentioned "accidentally on purpose" that the Army and the RAF had helped on the programme in the past. The main Navy base used was the HMS Frazer Gunnery Range at Portsmouth, so all subsidi-

ary locations required had to be within that general area.

The prison in which the Master was held was in fact Norris Castle, situated one mile east of Cowes, the international yachting centre on the Isle of Wight. Thanks to the Navy (who did the ferrying) two landrovers were also brought across to the island for scenes at the castle.

One of the most memorable scenes in *Doctor Who* has to be the emergence of the Sea Devils from the water to block the Doctor and Jo's escape in episodes 3 and 5. This was filmed at Whitecliff Bay on

the east of the island early one morning. The very nature of the Sea Devils' costumes caused a few hilarious moments, as Jon Pertwee recalls.

"They had to wade out into the water and disappear under the sea, just for a second... Well you've never heard language like it in your life, because these were rubber suits and as soon as they went in the air got underneath them and bubbled them up, and they were going 'Oh Gawd, I can't get under!' When they tried to duck down, the air got underneath them and their heads went 'Poing!'"

LOCATIONS: THE SOUTH WEST

<i>The Smugglers</i>	Sennen, Cornwall	June 66
<i>The Smugglers</i>	Porthcurno, Cornwall	June 66
<i>The Smugglers</i>	Heiston, Cornwall	June 66
<i>The Smugglers</i>	Breage Church, Cornwall	June 66
<i>The Smugglers</i>	Ruan Minor Church, Cornwall	June 66
<i>The Smugglers</i>	Church Cove, Cornwall	June 66
<i>The Sontaran Experiment</i>	Dartmoor, Devon	26 Sept-1 Oct 74
<i>Revenge of the Cybermen</i>	Wookey Hole, Somerset	Nov 74
<i>The Underwater Menace</i>	Portland Bill, Dorset	Dec 66
<i>The Seeds of Doom</i>	Athelhampton House, Athelhampton	
<i>The Awakening</i>	Dorset	Oct-Nov 75
<i>The Awakening</i>	Shapwick, Dorset	9-22 July 83
<i>The Daemons</i>	Blandford, Dorset	July 83
<i>The Daemons</i>	Aldbourne, Wilts	April 71
<i>Planet of Spiders</i>	Membury Airfield (disused), Wilts	April 71
<i>Planet of Spiders</i>	Hopton Army Barracks, Devizes, Wilts	Mar 74
<i>Planet of Spiders</i>	Roads near Membury Services (M4), Wilts	Mar 74
<i>Planet of Spiders</i>	Mortimer Station, Berks	Mar 74
<i>Planet of Spiders</i>	Tidmarsh, Berks	Mar 74
<i>Planet of Spiders</i>	Membury Airfield (disused), Wilts	Mar 74
<i>The Time Monster</i>	Reading, Berks	April 72
<i>The Deadly Assassin</i>	Reading, Berks	July/Aug 76
<i>The Visitation</i>	Tithe Barn, Hurley, Berks	May 81
<i>Revelation of the Daleks</i>	IBM UK, Southampton, Hants	Jan 85
<i>Revelation of the Daleks</i>	Woods near Cosham, Portsmouth, Hants	Jan 85
<i>The Mark of the Rani</i>	Queen Elizabeth Woods, Hants	Oct/Nov 86
<i>The Mysterious Planet</i>	Queen Elizabeth Woods, Hants	April 86
<i>The Mysterious Planet</i>	Butser Hill, Hants	April 86
<i>Image of the Fendahl</i>	Stargroves, East End, nr Newbury, Hants	Aug 77
<i>Warriors of the Deep</i>	R. Marines Diving School, St. Ives, Hants	June 83
<i>Pyramids of Mars</i>	Stargroves, East End, nr Newbury, Hants	29 Apr-2 May 75
<i>The Sea Devils</i>	HMS Frazer Gunnery Range, Ports, Hants	Oct 71
<i>The Sea Devils</i>	HMS Reclaim	Oct 71
<i>The Sea Devils</i>	Norris Castle, Cowes, Isle of Wight	Oct 71
<i>The Sea Devils</i>	Whitecliff Bay, Isle of Wight	Oct 71
	No Man's Land, Sea Fort, Solent	Oct 71

QUARRIES

<i>Colony in Space</i>	Tin Mine, St Austell, Cornwall	Feb 71
<i>Colony in Space</i>	Chana Clay Quarry, Plymouth, Devon	Feb 71
<i>Time and the Rani</i>	Coford Quarry, Shepton Mallet, Somerset	April 87
<i>Time and the Rani</i>	Westdown Quarry, Somerset	April 87
<i>Time and the Rani</i>	Whately Quarry, Somerset	April 87
<i>The Greatest Show in the Galaxy</i>	Warmwell Quarry, Dorset	May 88
<i>Survival</i>	Warmwell Quarry, Dorset	June 89
<i>Death to the Daleks</i>	ARC Quarry, Gallows Hill, Dorset	Nov 73
<i>Destiny of the Daleks</i>	Winspit Quarry, Swanage, Dorset	June 79
<i>Destiny of the Daleks</i>	Binnegar Heath, Wareham, Dorset	June 79
<i>The Caves of Androzani</i>	BBC Sandpit, nr. Wareham, Dorset	Nov 83



COMIC ASSASSINS KEV F & STANTON GET THEIR TEETH INTO THE 20TH ANNIVERSARY SPECIAL NOW ON VIDEO —



LOCATION GUIDE

LONDON



Our final full guide to *Doctor Who's* treks outside the walls of a BBC studio set...

Armed with only a map, camera, sandwiches, one-day London Transport Capital Card and this edition of your favourite *Doctor Who* magazine, we'll whisk you around those memorable landmarks and follow in the footsteps of the Doctor and his many adversaries. So hold on to your hats and let the show begin...

We start in Covent Garden, location for the classic Troughton story, *The Web of Fear*, where the streets saw a pitched battle taking place between the Yeti and the army troops. John Levene, playing a Yeti in the story, recalls the filming here:

"Frazer (Hines) and I got on like a house on fire and one of the first things that happened was that Frazer pinned a number on my back and then we did a ballroom dance around Covent Garden, with me dressed up as a Yeti!"

The scenes of the entrance to Covent Garden Underground were actually filmed in the Footway Tunnel under the Thames at Greenwich. Director Douglas Camfield recalled a tribute to the authenticity of the sets they recorded in the studio:

"Originally we planned to film in the Underground itself and approached London Transport for their permission. They wanted the ridiculous sum of £200 an hour. So with a lot of hard work we built our own Underground in the studios, copying from the originals. After the serial had been broadcast we received a letter from the Transport authorities saying that they were going to sue us for using their tunnels after all, and we hadn't been near them!"

William Hartnell's *The War Machines* also used Covent Garden as a location backdrop when Michael Craze, in his

first story as Ben, was seen walking through the streets near the famous fruit and vegetable market (now sadly gone).

A walk down St Martin's Lane brings us to Trafalgar Square, location of two stories, *The Dalek Invasion of Earth* and *Invasion of the Dinosaurs*. For the latter Pertwee tale, Director Paddy Russell brought her film crew here at 5.00am on a Sunday morning to ensure that there would be no members of the public in shot. Richard Martin wasn't so lucky when he filmed the Daleks invading the supposedly deserted and crushed London: a van can clearly be seen driving across the background of a scene in Trafalgar Square!

A walk down Whitehall to Parliament Square and across Westminster Bridge completes the sights of the above two stories, but don't forget to pause on the Albert Embankment to recreate the ►



The War Machines patrol the streets of London. Photo © Topham Picture Library.

► Dalek march in front of the Houses of Parliament, a famous publicity shot.

Heading north up York Road we approach the Royal Festival Hall, the exteriors of which were used as the futuristic Earth city in the space opera *Frontier in Space*, as Director Paul Bernard explains:

"I can certainly remember using the South Bank as a citadel. Bit of a nerve really because we were not allowed to stop the public using the walkways and steps. But we managed to keep them off, quiet and out of shot."

LOGOPOLIS

Hiking back across Waterloo Bridge and the Victoria Embankment, it's time to hop on the tube at Embankment and take the District Line westbound. Those who don't mind a long walk (or risk taking the wrong bus) can get off at Sloane Square and trek down to Chelsea (sorry, no tubes) to the Albert Bridge. This, together with Cadogan Pier alongside, was where the Doctor met the Watcher in *Logopolis*.

Alternatively, continue to Gloucester Road tube station and then walk along Gloucester Road towards Kensington Gardens. On the way you pass Cornwall Gardens, setting for scenes in *The War Machines* and *The Mind of Evil*.

Kensington Gardens was also used in *The Mind of Evil* for the scenes of children playing, as Timothy Coombe, director of the story, recalls.

"I wanted innocence mixed with evil, I wanted the feeling that here was all this evil plotting going on, the Master was doing the telephone business, and all this was happening around children playing innocently. I did it deliberately and I got my children in, but it was also to fill up an empty space in the garden. I did think of having a wind machine with the wind blowing, but to get all that organised... I thought it was better to go for the innocence mixed with evil."

Walking down Kensington High Street we eventually arrive at the Commonwealth Institute, another location for *The Mind of Evil*. This time though, the film crew were allowed inside the building, which was a delight for the director. Unfortunately, the actor chosen to play the Chinese Ambassador Fu Peng proved less than successful. As a result, the director had to replace him (with Kristopher Kum) and both cast and crew had to go back to the institute to re-film the scenes.

Catching a bus outside the cinema across the road from the Institute to Hammersmith Broadway will take us to two other locations used in *The Dalek*

Invasion of Earth: Hammersmith Bridge and the exterior of the Riverside Studios by the River Thames (used on many occasions in the Sixties as the *Doctor Who* studios). The scene at the climax to episode one, *World's End*, involved actor Robert Jewell actually getting inside the Dalek submerged in the river so that its appearance from the water would look convincing. The Dalek was set on two tracks going into the river and positioned completely underwater. It was then pulled by wire cables until the top emerged, and the cameras stopped and Robert Jewell got inside, then the cameras started again and the Dalek pulled all the way out of the water. When the episode was recorded in the television studio, however, a model shot was substituted for the early part of this sequence, as the Dalek first emerges from the water.

A short walk down Hammersmith's King Street and we come across St John's School in Macbeth Street, the location for Coal Hill school in *Remembrance of the Daleks*. The building was used soon afterwards for a convention by the *Doctor Who* Appreciation Society.

Getting back onto King Street, McCoy fans with time on their hands can take a number 267 bus to Kew Bridge to

visit the Living Steam Museum, seen in *Remembrance* as Totter's Lane Junkyard. Incidentally, across the road is Gunnersbury Park, location for Paul Bernard's *The Time Monster* and *Day of the Daleks*. Seen enough? Then back on the bus to Hammersmith, where we board the District Line tube westwards to Ealing Broadway. On the corner of the Broadway is the John Saunders department store, where the Auton dummies smashed their way out of the window display in the chilling *Spearhead from Space*.

SPOOKY STUFF!

A short ride on the Central Line to Shepherds Bush followed by a walk up Wood Lane brings us to the hallowed Television Centre, the exterior of which was used as the World Ecology Bureau in *The Seeds of Doom*. Opposite is the entrance to the White City Underground station, seen in the *The Chase* when Barbara and Ian returned to Earth. It is also worth noting that the tower blocks opposite the tube entrance at the far end of Shepherds Bush Green were used as a location scene in *Doctor Who and the Silurians*. Back on the tube now (Hammersmith and City Line) to Baker Street, where we join the queues for admission into Madame Tussauds Waxwork Museum. Actor John Wodnutt

recalls filming at a Tussauds for *Spearhead from Space*, done at a time when they were sure of no tourists:

"We were there at about two o'clock in the morning and actually went into the Chamber of Horrors at night. It was really very spooky - no two ways about that, in spite of all the television lighting and so on, it was still pretty spooky."

A short walk west brings us to Marylebone Station, where the deadly effects of the plague were witnessed in *Doctor Who and the Silurians*. Timothy Coombe remembers how, yet again, the problem was one of money:

"I only had thirty extras and they were all supposed to collapse and die of the plague. You can imagine trying to fill out Marylebone station with thirty extras is not the easiest thing in the world. On top of that, these extras, just after I had described what I wanted them to do, said that they refused to do it unless they got more money and we would have to meet their cleaning bills as they had to collapse and fall down onto the floor! I had to line up my shots so that there was someone in the foreground, or an obstacle, and then you would fill up and give it depth that way!"

Also used in those crowd scenes were the then Producer Barry Letts and Script Editor Terrance Dicks. The Associate Script Editor, Trevor Ray, was dressed up as a ticket collector.

Timothy Coombe:

"In those days you didn't bother too much about the (actors) unions, it was a desperate situation to get enough people!"

Hopping on the tube at Marylebone we take the Bakerloo line south to Regents Park, where a brief walk brings us to Fitzroy Square, under the shadow of the Telecom Tower. Formerly called the Post Office Tower, this was another location for *The War Machines*.

Back to Euston Square tube where we take the Circle line to the Barbican. A walk due south and we come across the magnificent location of St Pauls Cathedral. A truly memorable end to the day. Even if you've never seen *The Invasion*, you can't fail to be impressed by the photographs of the Cybermen advancing ominously down the steps of St Pauls. So, with camera in hand, time for a final attempt at recreating those famous views'

And that, as they say, is that. We hope you've enjoyed your trip, not just across London, but on our previous excursions through England and Wales and from Lanzarote to Amsterdam. We have tried to highlight those locations worth visiting or which are memorable in some way and we are sorry if we have missed out your favourites. It's been a long journey, but after all, we're not all blessed with a TARDIS, are we? ▶



Recording the scenes from *Day of the Daleks* as the aliens emerge from a railway tunnel. Photo © BBC.

LOCATIONS: INNER LONDON

The Dalek Invasion of Earth	Westminster Bridge	Sept 64
The Dalek Invasion of Earth	Trafalgar Square	Sept 64
The Dalek Invasion of Earth	Westminster South Bank	Sept 64
The Dalek Invasion of Earth	Albert Memorial and Memorial Hall	Sept 64
The Dalek Invasion of Earth	Hammersmith Bridge	Sept 64
The Dalek Invasion of Earth	Whitehall	Sept 64
The Dalek Invasion of Earth	Exterior, Riverside Studios	Sept 64
The Dalek Invasion of Earth	Queen Caroline Street	Sept 64
The Chase	White City Underground Station	Sept 64
The War Machines	Albert Embankment, Trafalgar Square, strts	May 65
The War Machines	Fitzroy Square	May 66
The War Machines	Old Covent Garden	26 May 66
The Web of Fear	Cornwall Gardens	26 May 66
The Web of Fear	Greenwich Footway Tunnel	Jan 68
The Invasion	Old Covent Garden	Jan 68
The Invasion	Regents Canal	Sept 68
The Invasion	Blackfriars Embankment	Sept 68



The Invasion
The Seeds of Death
Spearhead from Space
Spearhead from Space
Doctor Who and the Siurans
Doctor Who and the Siurans
The Ambassadors of Death
The Mind of Evil
The Mind of Evil
The Mind of Evil
Day of the Daleks*

St Paul's Cathedral	Sept 68
Hampstead Heath	Jan 69
Kings Cross Cargo Station	Sept/Nov 69
Madame Tussauds	Sept/Nov 69
Marylebone Station	Nov 69
Shepherds Bush	Nov 69
Southgate Gas Works, Southgate	Feb 70
Kensington Gardens, S. Kensington	Oct/Nov 70
Cornwall Gardens, S. Kensington	Oct/Nov 70
Commonwealth Institute	Oct/Nov 70
Gunnery Park, Chiswick	July 71



Day of the Daleks*
The Time Monster
Frontier in Space
Frontier in Space
Invasion of the Dinosaurs
The Seeds of Doom
The Taions of Weng-Chang
The Taions of Weng-Chang
The Sun Makers
The Invasion of Time
Logopolis
Logopolis

Brentford caravans, Brentford	July 71
Gunnery Park, Chiswick	Apr 72
Private house, Highgate Hill	Sept 72
Royal Festival Hall, South Bank	Sept 72
Westminster Bridge	2 Sept 73
Trafalgar Square	2 Sept 73
Whitehall	2 Sept 73
Bondgate	2 Sept 73
Southgate Gas Works, Southgate	23-29 Sept 73
Smithfield Market	23-29 Sept 73
Moorgate Underground Station	23-29 Sept 73
Covent Garden	23-29 Sept 73
Kingston Meat Market	23-29 Sept 73
Lower Ham Road, Ham	2 Sept 73
Dukes Avenue, Ham	2 Sept 73
CEB, Ealing	23-29 Sept 73
Outside BBC TV Centre	Oct 75
Square and streets, Wapping	13 Dec 76
Houses, Twickenham, West London	Dec 76
Camden Deep Tunnels, Camden	June 77
British Oxygen HQ, Hammersmith Bdwy	18 Nov 77
Cadogan Pier	Dec 80
Albert Bridge	Dec 80

LOCATIONS: OUTER LONDON

Resurrection of the Daleks	Curlew Street, Wapping	11-12 Sept 83
Resurrection of the Daleks	Shad Thames, Wapping	11-12 Sept 83



Resurrection of the Daleks	Butlers Wharf, Wapping	11-12 Sept 83
Remembrance of the Daleks	Warehouse, Thread Street	4-5 Apr 88
Remembrance of the Daleks	Kew Bridge Steam Museum	6-7 Apr 88
Remembrance of the Daleks	Wesden Lane Cemetery	8 Apr 88
Remembrance of the Daleks	Streets near BBC, Kew Avenue	8 Apr 88
Remembrance of the Daleks	John Nokes Funeral Service	8 Apr 88
Remembrance of the Daleks	St. John's School, Macbeth Street	9-13 Apr 88
Silver Nemesis	Greenwich Gasworks	22-24 June 88

LOCATIONS: OUTER LONDON

The Massacre of St Bartholomew's Eve	Wimbledon Common	Jan 66
The Eye of the Daleks	Grims Dyke Hotel, Harrow Weald	Apr 67
The Mind Robber	Croydon Airfield	June 68
The Eye of the Daleks	RAF Northolt	Apr 67
The Invasion	RAF Northolt	Sept 68
The Invasion	Fields near Ruislip	Sept 68
The Invasion	Guinness Factory, Western Ave, Acton	Sept 68
Spearhead from Space	"John Saunders", Ealing	Sept 69
Spearhead from Space	Guinness Factory, Western Ave, Acton	Sept 69
The Ambassadors of Death	Guinness Factory, Western Ave, Acton	Jan/Feb 70



Terror of the Autons	Pickfords' Warehouse, Ealing	23-29 Sept 73
Invasion of the Dinosaurs	The Ridge, Wimbledon Common	23-29 Sept 73
Invasion of the Dinosaurs	Heathrow Airport	11-12 Jan 82
Time-Flight	Middlesex Poly, Trent Park, Barnet	Aug 82
Mawdryn Undead	West Common Road, Acton	17 Mar 83
The Five Doctors	Junkyard, Borehamwood, Hertfordshire	30 May 84
Attack of the Cybermen	Scrapyard, Beckton Road, Acton	30 May 84
Attack of the Cybermen	Alley and Davis Road, Acton	30 May 84
Attack of the Cybermen	Black Jack Mill Restaurant, Harefield	5 July 88
Silver Nemesis	Medway Estate, Perivale	10-15 June 89
Survival	Londis Food Market	10-15 June 89
Survival	Ealing Central Sports Ground	10-15 June 89
Survival	Streets in Perivale	10-15 June 89
Survival	Wasteground, Horsenden Hill	10-15 June 89
Survival	EV Mart, arts Centre, Sudbury Hill	10-15 June 89
Survival	Drayton Court Pub, The Avenue	10-15 June 89

* Dates on Day of the Daleks clash with dates to photographs from the location recording, which imply a September recording date.

FIRST CALL!

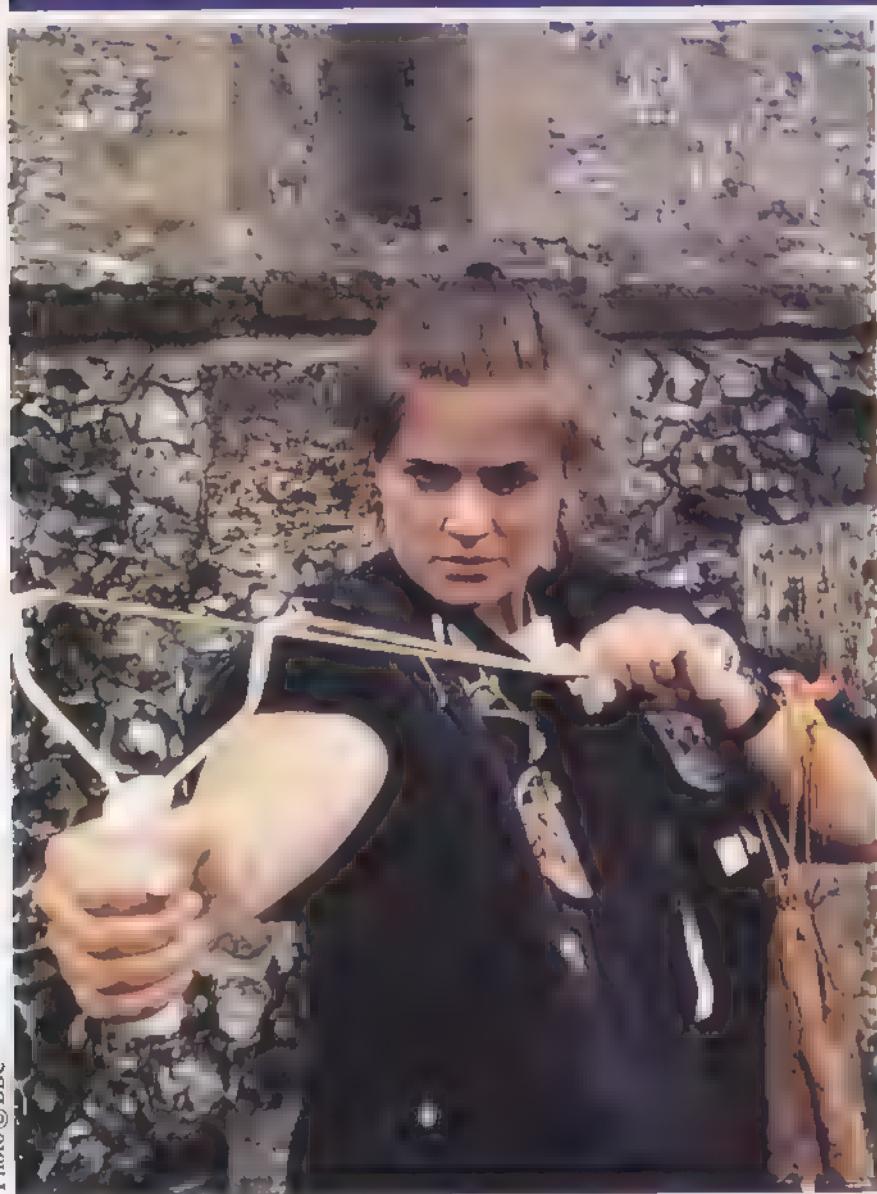


Photo © BBC

Sophie Aldred, who played the Seventh Doctor's companion Ace, recounts some of her on location memories for *Silver Nemesis*, many scenes of which were recorded in reverse order to the way they were seen in the transmitted story . . .

The huge brick hangar loomed large out of the desolate Greenwich landscape, dwarfing the toytown BBC vans and other paraphernalia that had come to invade its peaceful territory for a few days. I'd often noticed this industrial monument as I drove past in the car, just before driving down into the Blackwall Tunnel, but to be honest, it wasn't number one on my list of exciting places to visit in London. Now here I

was, cycling toward what was to prove a backdrop to the playing out of my childhood fears - a battle against the Cybermen, and my terror of heights.

I stepped from the bright sunshine and blinked into the dusty gloom. Strange sounds echoed round the vast building; the visual effects team was setting small explosive charges into the walls, and way over in the centre of the earthy floor, the TARDIS was being

manoeuvred into position, bisecting a shaft of sunshine that had somehow found its way through a window up in the roof.

"There's the gantry, Sophie." My gaze followed director Chris Clough's pointing finger and little prickles of fear began to invade my stomach and radiate into my legs. Way above my head, about a hundred feet to be precise, I could just make out a rusting cage of metal suspended from the hangar roof, looking rather like a piece of abandoned Meccano that had been left out in the rain by a bored child.

"Oh, right." I swallowed, trying to appear brave, remembering word for word my conversation with Chris in rehearsals.

"Not afraid of heights are you?"

"Well, how high is it?"

"Ooh, about fifty feet - about double the height of this room."

(Deep sigh of relief)

"Oh no, fine, that'll be fine."

And now the moment of truth. One hundred feet at least, and me hardly able to stand on a step ladder for long without panicking. I tried to forget about it, but the little fear prickles jabbed away at me as I threw myself into the work, quite literally, as one of the first things Sylvester and I had to shoot was a run and dive onto some mattresses - just my cup of tea. Even over lunch, my usual salad buffet and fruit, my fear wouldn't subside, especially when the ebullient Eric Luskin from the American PBS station NJN asked me for a few words for his documentary *The Making of Doctor Who*.

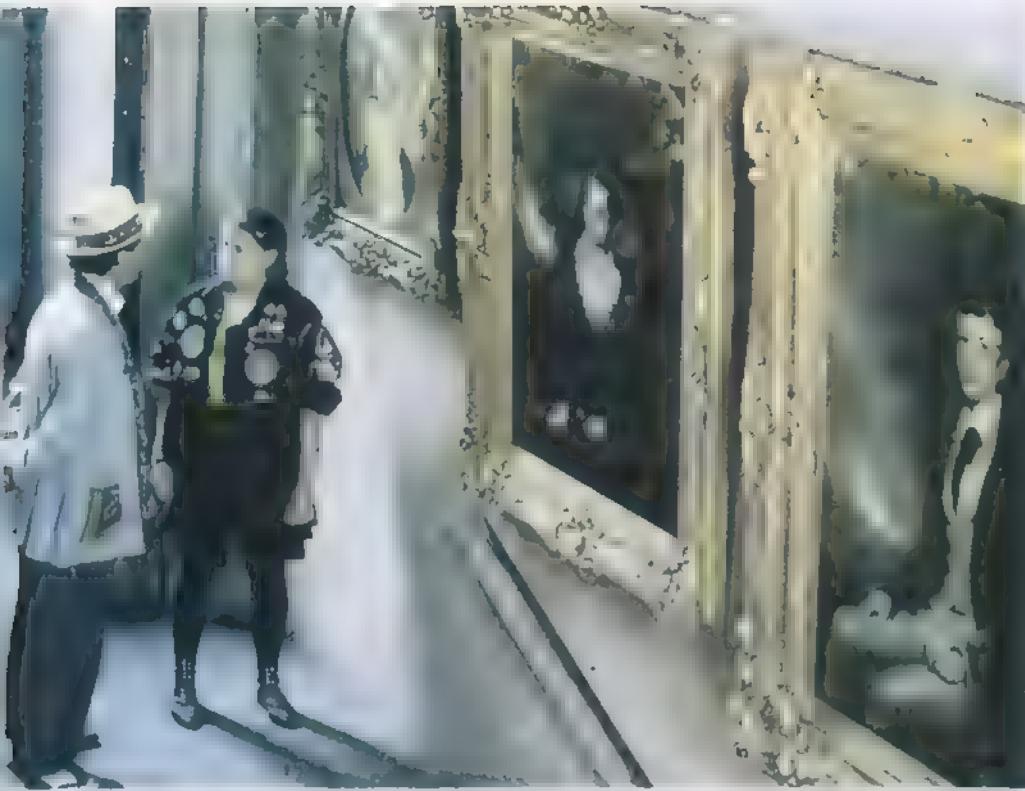
"So how d'you feel about the gantry scene now you've seen the location, Sophie?"

"Oh, er, great!" was what came out of my mouth, while my whole body was screaming "NOOOOOO!"

The real moment of truth.

"Everyone involved in the gantry scenes please climb up there now," shouts Production Manager Gary Downie, and my heart leaps into my mouth. At each landing there's a little window and I stop to take a nervous look out at the shattered landscape of the Greenwich docklands. The river looks so peaceful, the traffic is buzzing through the tunnel - the blood is pumping though my veins much faster than those cars! I reach the top, take some deep breaths and open my eyes! Gary gives me some golden rules - don't run along the gantry (I don't think I can even crawl, Gary) hold onto the rail (I'm not letting go) Be careful (You bet, Gary). I exchange a few nervous words with David Banks and the other Cybermen who I feel are in a better position than me, in that with their helmets bolted on, they have tunnel vision and can't actually look down. The cameraman sets off backwards along the gantry, his camera strapped to his wrist, and I take some tentative steps and think "Ace is brave, Ace wouldn't be scared of heights, Ace would look down."

I look down and through the wire mesh of the floor I can see the TARDIS far below, looking like the Dinky toy model I used to have as a kid.



Ace and the Doctor examine a portrait of the Seventh Doctor's most recent screen companion in Arundel Castle – a scene never shown on television. Photo © BBC.

“Sophie, when David shoots, duck down, but make sure you hold on.” David shoots, I duck down. On my left hand side the wire mesh forms a secure wall. On my right hand side, are poles spaced at six foot intervals – and I’m between poles, a sheer hundred foot drop with nothing between me and that earthy floor. I looked down at the Dinky toy, the fear gradually subsides, Ace has calmed me, Sophie’s not afraid of heights anymore.

ACE, HUMAN PACK HORSE!

A few days later the location coach rolls through a large stone gateway up a potholed drive and deposits us in the breathtakingly beautiful grounds of Arundel Castle. It’s idyllic; the sun is shining, the birds are singing, and everyone’s in a good mood. And that mood continues over the next few days as we record around the estate; Sylv and I explore the upstairs of the folly we’re using to film the crypt – it’s like stepping into another world and we scare some pigeons from their roost and step warily across the broken floorboards to look at the view from the wonderful stone arched windows.

Later, Sylv decides it would be a funny idea if I carried as much as possible, rather like a packhorse, as we shoot a scene coming out of the TARDIS and walk off into the distance. We have to do several re-takes because I can’t even get out of the door!

We record down in the basement of the castle itself, and Sylv and I have great fun playing with the props and I end up wearing a Tommy Cooper fez. One scene, which is eventually cut, sees us running down a great stairway in the

castle and stopping beneath an imitation Gainsborough of Ace, from an episode in her future. The scene goes well, we move on to another part of the castle, and half an hour later, Alex, one of our Assistant Floor Managers, comes running up to me to say he’s just seen a tourist standing beneath my portrait thumbing through the guide book to find this missing Gainsborough.

It appeals to my sense of curiosity to wander round the castle in the areas usually closed to the public, and we cause quite a stir with our imitation Queen and her corgis, who end up getting rather frisky and have to be calmed down! The press turn up in their droves to take snaps for our Twenty-Fifth anniversary celebrations, and Sylv and I have fun thinking up interesting poses. However, the press seem to want me sitting on a car bonnet (not a lot to do with Cybermen) so I take some

Sophie Aldred is made up prior to recording at ‘The Crypt’. Photo © Saul Nasse.



photos of them taking photos of me.

It’s hard work – as usual there’s so much to be shot in so little time, especially as we’re always adding visual touches we couldn’t have envisaged in rehearsals. There’s great excitement as a helicopter arrives and lands in the grounds – this will be painted over to form the landing of the Cyber spacecraft. Unfortunately the helicopter doesn’t make the trees sway as much as Chris had hoped, and it swoops in again for another approach, while JNT anxiously watches the time – helicopter flights are outrageously expensive!

More excitement for me – a huge visual effects explosion which will form the exploding Cyber ship. A bit of Ace work which somehow makes me feel responsible for the effect! A huge pit is dug and filled with whatever is the visual effects equivalent to Nitro 9 these days. Ear defenders are handed round and we all stand back. The cameras roll . . . action! . . . “BANG!” A huge fireball lifts into the peaceful sky above Arundel, floats alarmingly towards us for a few seconds, and then disperses into a cloud of Cyber smoke. I wonder what the population of Arundel thought of that one!

Dolores Gray is picked up from her hotel in London by the stretch limo which is to be her car in the show, and leaves her travelling bag with thousands of pounds worth of uninsured “rocks” on the pavement. Luckily an honest porter has handed them in, and they are biked down to Arundel by courier.

Happy days, and great evenings returning to the Beach Hotel in Worthing for drinks, chat, and even braving the sewage to take a dip in the sea. Anton Diffring keeps us up to date with the Wimbledon scores – his sole reason for taking up the *Doctor Who* contract. After watching *Dragonfire* back in rehearsals to get the flavour he announced, “But Sophie, you were so fat!”

And finally the Arundel last night party. Our coach driver is persuaded to drive us to an idyllic little cottage in the middle of nowhere where some of the visual effects team are staying. From across the valley we see twinkling lights strung up in the trees, and as we draw nearer, the unmistakable smell of barbecue drifts in the air. Speakers have

been set up in the garden and a friendly evening of talking, eating and dancing al fresco extends into a warm happy night.

BAD TEMPER AND DARK DESIGNS

The next day dawned dismal and grey. Sylvester drove myself and my luggage to the location in his car, as we were to leave straight after the days recording for an appearance at an army ball in Farnborough. We arrived at St Mary's Bramber, in heavy drizzle, to find tempers already fraying. The house, used as Lady Peinforte's home, was so exquisite but small and pokey, and there wasn't enough room to think straight. Everyone crammed inside to avoid the rain, and the overall mood wasn't helped by hangovers and tiredness from the previous night's party! The main room we were using to shoot the Lady Peinforte interiors was dark and foreboding anyway, and after it was dressed by the designers with the trappings of black magic, cauldrons, dead bird, chalk inscriptions, astrolabes and so forth, the atmosphere was distinctly creepy.

The scenes between the Doctor and Ace here were quite similar, and I realised to my horror that I'd overlooked one scene and hadn't learned it. There was also some tricky business - Syl making intricate chess manoeuvres, and me fingering the bag of gold coins on the desk, working out how to pocket them without making too much of a point. My concentration was terrible, the atmosphere grew heavier and tense, and after having to retake several times because of messing up my cues, someone snapped at me and I burst into tears, surprising both myself and everyone around me. After a make up repair (weeping actresses must be a make up artist's worst nightmare for continuity purposes!) we continued, with the atmosphere lightened by my tears.

In the lunch break, JNT showed Syl and I the first edited episode of *Remembrance of the Daleks* and as I sat and munched my avocado prawn cocktail in the BBC scanner van, I felt for the first time confirmation of all the hard work, pride at my achievement and little waves of nervous excitement at really knowing we had started something special. The afternoon's work was much easier after that; we had finished the interiors and moved outside to shoot what would end up as the final scene. It was still drizzling, but I was determined to wear my sunglasses, and had to be careful not get rain splashes on them. I felt a frisson of mystery about those final lines of the story, enhanced by the Tudor mansion and the atmospheric gardens surrounding us.

FINAL SCENES

Our final shoot a few days later on included falling into a river as part of the action, something I was looking forward to! The cast and crew reconvened at TV Centre very early in the morning and we travelled by coach to Black Jack's Mill Restaurant in Harefield. I couldn't believe I was actually going to meet Courtney Pine - a hero of mine and even



The Nemesis Statue in the Crypt. Photo © BBC.



Action stations: The Doctor and Ace dive into a river to escape the Walkmen, Cybermen slaves. Photo © Sophie Aldred.



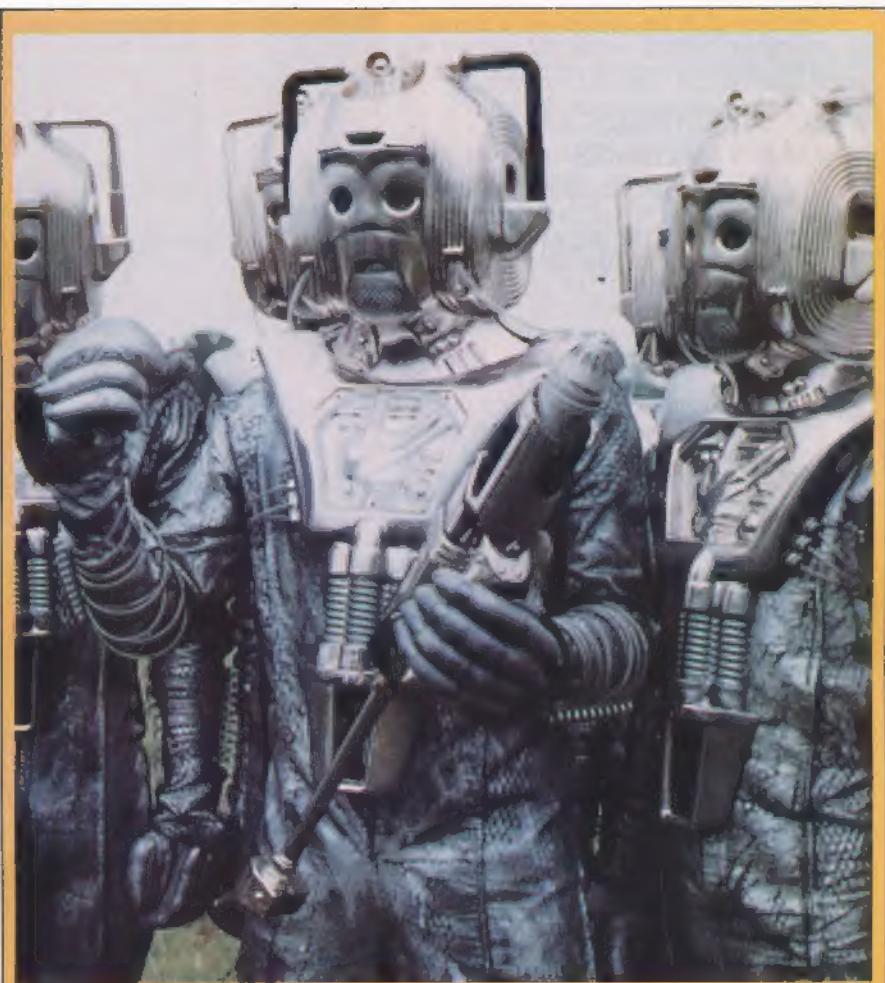
Jamming: an unusual music spot at Black Jack Mills Restaurant! Photo © BBC.

though he was exhausted from having just stepped off a plane from America, he was charming and fun, posing for mad photos with Sylv and his spoons, and me using the Doctor's umbrella as a sax.

Soon came the moment I'd been waiting for. I fought hard to be allowed to perform the water stunt (there must be something about me and water) especially as it was Sylv's turn to be ill - he was suffering from a bad cold - and the stuntman Paul was doubling for him. Excitedly, I changed into my wetsuit and listened to instructions from Paul who was worried as the river was fast flowing with rocks very near the surface. "Great!" I thought, "It'll look even better!" I suppose it's the show off element in me that likes to do these stunts, and there's nothing like the feeling of adrenalin rushing around my body, and the thought that I can only have one crack at it.

Paul plotted where I was to fall, and cameraman Alan Jessop appeared wearing a snorkel and face mask! Little did he know what he was in for a year later on in *The Curse of Fenric!* I was disappointed with the final result I have to say, because I couldn't actually tell it was me! However, at the time, the water was warm, and I enjoyed my little swim! On the take I can see myself struggling not to be helped up the bank by Paul, and we had to dub over my saying "I'm alright, let go!" Oh, these stubborn actresses! I dried off and we shot some scenes on the river bank, while the TARDIS played host to a large duck which rather liked its new nest until Sylvester shooed it out with his umbrella!

All good things come to an end. We lined up for a *Silver Nemesis* photograph, and then back at the car park was a special treat for us all; unbeknown to us, the editors had been busy, and from the depths of the BBC scanner emerged an out-takes tape which they'd been compiling for the last few weeks. We stood there laughing at ourselves, and I felt a mixture of emotions rush through me: Happy, that we'd got another good *Doctor Who* story in the can, relieved that I'd done the best work I could, even to the extent of overcoming my fear of heights and Cybermen; sad that we'd finished, and would never all be together again, contented that I'd formed new friendships and deepened old ones, and I looked forward to going home and collapsing in a hot bath with a cup of tea and a good book.



SILVER NEMESIS SERIAL 7K

Attacked by mysterious assassins while watching a jazz quartet, the Doctor and Ace escape by diving into a river. They are quickly embroiled in attempts by three groups to gain control of the deadly Nemesis Statue which has returned to Earth, shaped from the living metal Validium which in turn was created by the Time Lord Rassilon as Gallifrey's ultimate defense. The villainous Lady Peinforte and her henchman Richard traverse time from 1638 using arcane skills and a validium arrow in pursuit of their prize, arriving in her Windsor cottage (which is a restaurant in 1988). Events are complicated still further by neo-Nazis led by De Flores and the Cybermen who are also seeking the Statue.

The various parts of the statue - bow, arrow and the entombed body - are re-united and the Nemesis re-animated. The last Nazis are dispatched by the Cybermen following a hit-and-run battle with Ace in an abandoned warehouse. When Lady Peinforte attempts to blackmail the Doctor with the secret of his identity, which she learnt from the statue, the Doctor calls her bluff and already unbalanced, Peinforte merges with the statue which is then used against the Cyber Fleet. The Doctor's identity remains a mystery . . .

CAST

Sylvester McCoy (*The Doctor*) with Sophie Aldred (*Ace*), Fiona Walker (*Lady Peinforte*), Gerard Murphy (*Richard*), Anton Diffring (*De Flores*), Metin Yenal (*Karl*), Leslie French (*Mathematician*), Dolores Gray (*Mrs Remington*), Martyn Read (*Security Man*), David Banks (*Cyberleader*), Mark Hardy (*Cyberlieutenant*), Chris Chering (*First Skinhead*), Symond Lawes (*Second Skinhead*), Brian Orrell, Danny Boyd, Scott Mitchell, Bill Malin, Tony Carlton, Paul Barrass (*Cybermen*); Dave Ould, John Ould (*Walkmen*), Mary Reynolds (*HM the Queen*), Courtney Pine, Adrian Reid, Ernest Mothle, Frank Tontoh (*Jazz Quartet*).

CREDITS

Written by Kevin Clarke. Incidental music: Keff McCulloch. Script Editor: Andrew Cartmel. Costume Designer: Richard Croft. Make-up Designer: Dorka Nieradzik. Designer: John Asbridge. Producer: John Nathan-Turner. Director: Chris Clough.

BROADCAST DETAILS

Part One	23rd November, 1988	7.35pm - 8.00pm
Part Two	30th November, 1988	7.35pm - 8.00pm
Part Three	7th December, 1988	7.35pm - 8.00pm

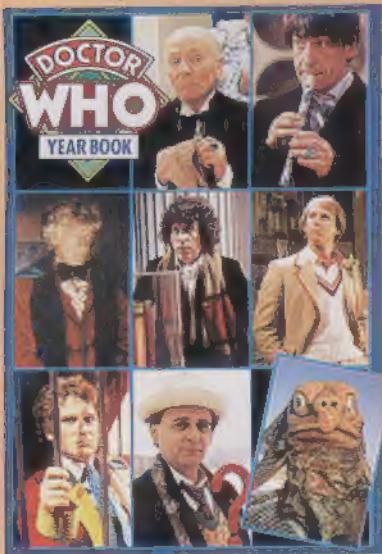
Viewing Figures (in millions): 6.1, 5.2, 5.2

Audience Appreciation: 71, 70, 70



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